

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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SATURDAY, APRIL 19, 1884.

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CARL ROSA OPERA.

AUGUSTUS HARRIS has the honour to announce that he has arranged with Mr CARL ROSA for a SEASON OF OPERA, at DRURY LANE, extending over Four Weeks. There will be Four Saturday Matinees.

DRURY LANE.—THIS (SATURDAY) Morning, at Two, CARMEN.

DRURY LANE.—PROSPECTIVE ARRANGEMENTS: THIS (SATURDAY) Evening, LUCIA; MONDAY, April 21st, CARMEN; TUESDAY, April 22nd, ESMERALDA; WEDNESDAY, April 23rd, BOHEMIAN GIRL; THURSDAY, April 24th, Production of THE CANTERBURY PILGRIMS, an Opera in three acts, written by Gilbert & Beckett, the music composed by C. VILLIERS STAMFORD.

HENRY LESLIE'S CHOIR.—Conductor, Mr ALBERTO RANDEGGER.—THE SECOND SUBSCRIPTION CONCERT will be given at ST JAMES'S HALL, SATURDAY Morning Next, April 26th, at Three o'clock. Soloists—Mrs Hutchinson, Signor Foll. Solo Pianist—Mme Essipoff; at the Pianoforte—Mr J. G. Calcott; at the Organ—Mr John C. Ward. The Choir will sing—Madrigal, "My Bonny Lass" (Morley); New Part-Songs, Bridal Song (Kjerulf), "Who is Sylvia?" (J. J. Heap); Humorous Part-Song, "Little Jack Horner" (Calcott); and Part-Songs by Mendelssohn, Leslie, Bennett, Roy, &c. Sofa Stalls, 7s. 6d.; Balcony, 3s.; Admission, 1s. Tickets may be obtained of the usual Agents; or at Austin's Office, St James's Hall.

MDME LIEBHART'S GRAND MORNING CONCERT takes place at ST JAMES'S HALL, on TUESDAY Next, April 22nd, on which occasion M. VLADIMIR DE PACHMANN will assist, and this will be his Only and Last Appearance until 1885. The following distinguished Artists will also appear: Mdme Marie Roze (by kind permission of Carl Rosa, Esq.), and Mdme Ilma di Murska (from the Italian Opera, Covent Garden); Miss Carlotta Elliot, Miss Eva Lynn, Miss Emilie Lewis, and Miss de Fontblanc; Mdme Antoinette Sterling; Mr Levett, Signor Palmieri, Mr Dalgetty, Henderson, Mr Gilbert Campbell, Mr W. Clifford, and Mr Isidoro de Lara. Violin—Signor Erba, Recitations by Miss Minnie Bell (from the Novelty Theatre, by permission of Miss Harris), and Mr George Grossmith (by kind permission of D'Oyly Carte, Esq.). Conductors—Sir Julius Benedict, Signor Romili, Mr Lindsay Sloper, Mr Kube, Mr Gear, and Mr W. Ganz. Stalls, £1 1s.; Area Stalls, 10s. 6d.; Balcony or Orchestra, 3s.; Admission 1s. Tickets may be obtained of Stanley Lucas, Weber & Co., 84, New Bond Street; usual Agents; and at Austin's Ticket Office, St James's Hall.

RICHTER CONCERTS, ST JAMES'S HALL.—Conductor, R. HERR HANS RICHTER. Herr Hermann Franke begs to announce that the usual SUMMER SERIES of Nine Concerts will be given on the following dates: April 21, 28; May 5, 12, 19, 26; June 5, 9, 16, commencing at Eight o'clock each evening. Subscription Tickets for the Nine Concerts: Sofa Stalls, 45s.; Balcony or Balcony Stalls, 23 10s. Tickets for Single Concerts, 15s., 10s. 6d., 5s., and 2s. 6d.—May be obtained at usual Agents, and Austin's Office, St James's Hall.—Manager, N. VERT.

RICHTER CONCERTS.—PROGRAMME of the first Concert, on MONDAY Next, April 21st: Huldigung's March (Wagner); Eine Faust Overture (Wagner); "Vorspiel," Parsifal (Wagner); Hungarian Rhapsody, No. 1, in F (Liszt); Symphony, No. 3, "Eroica" (Beethoven).

SARASATE CONCERTS.

SEÑOR SARASATE will give Four GRAND CONCERTS, at ST JAMES'S HALL, on WEDNESDAY Evening, April 30th, at Eight; SATURDAY Afternoon, May 10th, at Three; WEDNESDAY Evening, May 21st, at Eight; SATURDAY Afternoon, May 31st, at Three. Grand Orchestra of 80 performers. Conductor—Mr W. G. OUSING. Tickets, 10s. 6d., 7s., 5s., 2s. 6d., and 1s., at usual Agents, and at Austin's Ticket Office, St James's Hall.

MORLEY HALL, CLAPTON, May 8th, 1884.—Madame REEVES'S STUDENTS' CONCERT. The following PART-SONGS by Sir ROBERT P. STEWART will be sung:—"Joy and sorrow," "Sleep," "Ah, what is Love?" and "The Harp that wildly breathing sounds." Mdme Reeves will sing on that occasion Sir Julius Benedict's Vocal Variations on "The Carnival of Venice," and Wellington Guernsey's popular Ballad, "O buy my flowers" (by desire), and two New Songs by Sir Robert P. Stewart. Conductor—GORDON SAUNDERS, Mus.D., and Mr NICHOLAS MOIR.

MDLLE CLOTILDE KLEEBERG begs to announce that she will ARRIVE in London for the Season on May 1st. Letters for Engagements to be addressed to the care of Messrs ERARD, 18, Great Marlborough Street, London.

MISS MARION SALTER'S GRAND EVENING CONCERT, at STEINWAY HALL, on TUESDAY Next, April 22nd, at Eight, under Distinguished Patronage. Artists: Mdles E. Vadini, R.A.M., Margaret Cockburn, R.A.M., Dora Perceval, and Marion Salter; Messrs Sinclair Dunn, R.A.M., Thomas Casserley, Newton Baylis, and Thomas Cooke. Pianist—Mrs Lindsay. Conductor—Mr ST JOHN ROBINSON. Tickets, 5s., 3s., and 1s., and Programmes can be obtained at the Hall, Lower Seymour Street, W.

"THE MESSAGE"

MR THOMAS CASSERLEY will sing BLUMENTHAL's fine Song, "THE MESSAGE," at Miss Marion Salter's Concert at Steinway Hall, on Tuesday Evening Next, April 22nd.

"ALICE, WHERE ART THOU?"

MR THOMAS CASSERLEY will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" at Miss Marion Salter's Concert, at Steinway Hall, on Tuesday Evening Next, April 22nd.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. Eighteenth Season, 1884. The 226th SOIRÉE MUSICALE for the introduction of Rising Artists, will take place on MONDAY, April 21st. Prospectus now ready. For full particulars apply to H. G. HOPPER, Hon. Sec., 244, Regent Street, W.

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"ENGLAND TOUGH AND TRUE."

H. C. HILLER'S "ENGLAND TOUGH AND TRUE,"
 will be sung by Mr F. CHEVAUX, at Hanwell, Monday Evening Next, April 21st.

"THE NATION WILL ADOPT IT."

**SIR JULIUS BENEDICT'S "CARNIVAL OF VENICE"
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MDME REEVES will sing Sir JULIUS BENEDICT'S Variations on "THE CARNIVAL OF VENICE" and WELLINGTON GUERNSEY'S "OH BUY MY FLOWERS" (by desire), at the Town Hall, New Cross, May 1st.

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HENRY J. BYRON.

The death of Henry James Byron follows hard upon that of Charles Reade. Both were dramatists, but with a difference. The one was phenomenally prolific; the other wrote little for the stage, and at his leisure. Henry Byron had many successes; more of them than failures. This is not the time to say what he might have done to secure that fame which outlives a man. To do so would be to imply censure, or, at any rate, to throw some kind of blame upon a brilliant wit and a kindly gentleman. Henry Byron's work often gave the impression to those whose vocation it is to look under the surface of having been undertaken and carried through in haste. Amongst his intimates, those to whom he had endeared himself by many a graceful act of *camaraderie*, it was regretted that he did not more frequently give himself time to write and re-write, to re-arrange his plots and scenes, and strive to make his comedies more especially models of their class. A list of his pieces would probably show him to be the most productive of all modern dramatists. The name of his plays is legion, and notwithstanding the deficiency—if such it can be called—of Byron as a dramatic author, there are several of his pieces that deserve to live, whatever their ultimate fate may be. Of these but two need be mentioned—the comedy, *A Hundred Thousand Pounds*, produced when he was a partner with Miss Marie Wilton (Mrs Bancroft) at the Prince of Wales's, and *Cyril's Success*, brought out during the early days of the Globe Theatre. The second of these comedies especially was full of humanity, of the tenderness which goes to sanctify and ennoble our every-day life, and, not to strain a point, of Christian charity. This piece alone would go far to demolish a belief held by some in reference to Henry Byron. Because he was in the habit of saying sharp, incisive, and caustic things many people regarded him as a cynic. He was not. He was a man with whom pungent repartee formed part of his being. The jest was ever ready to his lips, but the intention to give pain or annoyance did not prompt the utterance. In this he was merely an echo of men gone before—Douglas Jerrold and Frederic Guest Tomlins to wit. Like them he was free from malicious intent; like them, also, he had really and truly the good word and the good opinion of all his literary associates. Of all men in our own immediate time Henry Byron had assuredly the greatest reputation as a punster. This characteristic of his dramatic work he carried with him into private life. The club-rooms that will know him no more resounded habitually with his quips and cranks, his jokes, and ingenious play upon words. Beyond this he had what is called a "fund of anecdote." There were few men who could tell a story better than Henry Byron, and still fewer who had more good stories to tell. Better still, he was never jealous of men striving to make a position in his own literary domain. He could afford to be generous, and was emphatically so. There are doubtless many authors who, now he is gone, will gratefully call to mind the counsel and kindly encouragement he gave them. With him, to be successful was not to ignore the struggles of others. Where he could he extended the helping hand, frankly and sincerely, and without a thought of any advantage that might ultimately accrue to himself. He was a genial and a right-minded man, and though, perhaps, not a genius, in the full acceptance of the word, was a credit to the world in which he moved.

Henry Byron was known to the public in more than one capacity. In his early days, and later on, he was a contributor to magazines and periodicals of various kinds. He was also a theatrical manager at Liverpool, and an actor in many of his own pieces. It is, however, as a dramatist that he will be chiefly remembered, and, first of all, in connection with the Strand Theatre, when the Swanborough management began, and when Marie Wilton was the prime favourite in a burlesque company that has known few superiors. He was the author of a succession of travesties beginning with *Fra Diavolo*, and including *The Maid and the Magpie*, *The Lady of Lyons*, &c. In the last named Miss Charlotte Saunders made up for the great Emperor Napoleon, and James Rogers, a wonderfully clever comedian, dead and gone, was intensely funny as the Widow Melnotte. Mr Byron's comedy, *A Hundred Thousand Pounds*, obtained the first of the big runs at the Prince of Wales's, and greatly advanced his fame as an original playwright. This term "original playwright" reminds us that, whatever they may have been, the comedies conceived and elaborated by himself were far greater in number than his adaptations. *Cyril's Success* formed a landmark in his career as dramatist, but even greater success was achieved by the *Prompter's Box*, first played in March, 1870, at the Adelphi. Fitzaltamont, the unappreciated actor in a provincial company, was undoubtedly his best performance as an actor, and it is fair to presume he wrote the part for himself. At any rate, he played it with a degree of force he had never exhibited before. It was serious, earnest, and well balanced throughout.

Speaking of his adaptations, we may recall one—that of the French piece, *Michael Strogoff*, produced by the Brothers Gatti at the Adelphi. This had a very respectable run, for which the careful getting-up of the piece was in an important degree accountable. In it Mr Byron played what we are bound to think an impossible newspaper correspondent much in the same way as he played Gibson Green in *Married in Haste* (produced at the Haymarket by Mr John S. Clarke in October, 1875), and Sir Simon Simple, in *Not Such a Fool as He Looks*, brought out in October, 1869, at the Globe—both his own productions. It was in the last of these that he appeared for the first time in London as an actor. He had played Sir Simon in Manchester and Liverpool some time previously.

Mr Byron was identified in a way with Edward Sothorn's wonderful success in the character of Lord Dundreary. As an instance of how soon actors are forgotten, this popular comedian may be mentioned. Everybody knows the story of the success of my Lord Dundreary, that amusing eccentricity imagined and perfected by Sothorn. It is not, however, so generally known that, emboldened by the reception given to this laughable caricature of humanity, the actor intended to follow up Tom Taylor's original comedy by two others, one representing his lordship as a married man, the other as a grandfather. Henry Byron wrote the second, *Dundreary Married and Settled*.* He was also concerned in the longest run of a piece on record. *Our Boys*, brought out at the Vaudeville Theatre January 16, 1875, was played uninterruptedly for four years and a quarter. This exceeds the term of life of *Two Roses*, *Our American Cousin*, at the Haymarket, or *The Colleen Bawn* at the Adelphi. Mr Byron's other comedies, so far as we remember them, are—*War to the Knife*, produced at the Prince of Wales's; *Old Soldiers*, brought out at the Strand, Jan., 1873; *Old Sailors*, at the same theatre, in 1874; *The Old Story*, an early work at the Strand; *An American Lady*, played on the opening night of the Criterion, March 21, 1874; *Conscience Money*, played at the Haymarket, under the J. S. Clarke management, in September, 1878; and *Our Girls*, written for the Vaudeville, as a sequel to *Our Boys*. *The Lancashire Lass* was also a piece of the melodramatic kind from the pen of Mr Byron. To the list of comedies must be added *The Upper Crust*, written for Mr J. L. Toole, and played with unequivocal success at his theatre.

Mr Byron was in failing health when *The Upper Crust* was produced. This was his last effort in dramatic composition. We cannot pretend to give a complete list of his burlesques, but *Aladdin*, *The Grin Bushes*, *Esmeralda*, *Kenilworth*, and *The Field of the Cloth of Gold* will be remembered at the Strand in the old days; *La Sonambula*, *Der Freischütz*, *Little Don Giovanni*, written for the Prince of Wales's; *Ill-treated Ill-Trovatore* for the Olympic; and a pantomime opening, *Jack the Giant Killer*, for the old Princess's. Mr Byron, like many playwrights, was also a novelist. One of his novels, called *Paid in Full*, was published in the early days of the *Temple Bar* magazine. When *Fun* was first started he was the editor. For two years past Mr Byron had been suffering from consumption. Of this dreadful malady he died on the night of Good Friday at his house in Clapham Park. He was born in 1834, at Manchester, and was named Henry after his father, British Consul at Port-au-Prince, Hayti.—H. H. (M. A.)

[None of Mr Byron's biographers seem to remember that he was, for a considerable period, dramatic critic of the *Daily Telegraph*. Why?—D. B.]

A VETERAN ORGANIST.—At Saffron Walden Church, Suffolk, on Sunday, April 6, Mr John T. Frye officiated as organist for the last time, after serving in that capacity for sixty-four years. He was appointed organist to this, one of the largest parish churches in the kingdom, at Easter, 1820, being then only eight years of age. It is gratifying to learn that, after this almost unprecedented period of service, with a very modest stipend, Mr Frye's friends and neighbours are about to present him with a parting testimonial.

THE THEATRES BILL.—At the Cambridge Town Council the Parliamentary Committee reported that they had had a conference with five representatives of the University as to the Theatres Bill, promoted by the Corporation. Those gentlemen were of opinion that the present arrangements were satisfactory; and the committee, in view of the fact that the University authorities gave their sanction to a reasonable number of nights in each term for dramatic performances, recommended that the Bill be withdrawn. The members of the University who took part in the conference were Dr Ferrers (Vice-Chancellor), Dr Phear and Dr Porter (past Vice-Chancellors), the Rev. G. F. Browne and Mr F. Whitting (former proctors). After some discussion the recommendation was adopted. It was stated that Oxford intended to adopt a similar course. The Bill will, therefore, be withdrawn.

* And the too often ignored John Oxenford wrote *Brother Sam*.—Dr. Bidge.

THE BAGPIPES OF SCOTLAND AND IRELAND COMPARED.

(From the "Cork Examiner.")

The above was the subject of a lecture delivered on Thursday evening, March 27, under the auspices of the Cork Literary and Scientific Society, by Sir Robert P. Stewart, in the ball-room of the Imperial Hotel. The spacious hall was filled with an overflowing audience, there being not less than seven hundred persons present. The lecture was a most interesting one, and certainly was appreciated by every individual who heard it. It was without exception the best lecture of the society's season. It was a rare sight to see two gentlemen—one a popular clergyman of this county, and the other the Chief Steward of Trinity College—performing on the bagpipes before such an audience as filled that large room.

Sir George St J. Colthurst occupied the chair, and amongst those on the platform were:—The Mayor (Ald Galvin), the High Sheriff (Sir George Penrose), the Attorney-General for Ireland, Mr Peter O'Brien, Q.C.; Mr John Atkinson, Q.C.; Dr Sullivan, president of the Queen's College; Mr Thomas Crosbie, Mr Denny Lane, Mr L. A. Beamish, Mr R. U. Penrose Fitzgerald, Dr Marks, Professor Hartogg, Dr Caulfield, Captain Pigott Beamish, Father Hayde, O.C.; Mr O'Keefe, Sub-Land Commissioner; Dean Madden, Rev. P. O'Rourke, clk.; Mr R. Gregg, Mr James M'Kenzie, Mr Robert Day, Mr John Gilbert, Mr H. L. Tivy, General Piatt, American Consul; Mr W. Ringrose Atkins, Mr P. Curry, Rev. Mr Fitzgerald, Rev. Canon Evans, Rev. Mr Goodman, Mr Hingston, Mr Robert Walker, C.E.; Mr J. W. Greene, Mr W. T. Greene, Mr C. J. O'Riordan, Mr James Colbeck (hon. sec. to the society), &c., &c.

The president (Sir George Colthurst) introduced the lecturer.

Sir Robert Stewart, in coming forward, said he felt very much gratified at the tone in which their president had introduced him to the notice of the assembly. He loved the city of Cork and all connected with it. He first came to Cork during the Exhibition of 1852, when he composed an ode for the occasion, and for which he was awarded a gold medal. In 1862 he lectured before that society and he had the pleasure of visiting the Cork Exhibition of 1883, and on all occasions he received hospitality far beyond his deserts. He was glad to say that the city of Cork had sent forth distinguished men to all parts, and that in Trinity College they could count the names of Roberts, Jellett, and Dowden, to say nothing of the Rev. Professor Goodman who had come all the way from Skibbereen to play the bagpipes for them that night (applause). He wished to acknowledge the cordial greeting he had received on this, his fifth or sixth visit to Cork. Sir Robert then proceeded to his subject. He said that however discordant and unpleasant the sound of the bagpipe might be to modern ears, it seemed to have been a favourite with our ancestors. That the instrument was both ancient and widely known there was abundant evidence in the number of synonyms existing for it in all languages. In Greek it was called *cymphonia askanlos*; in Latin, *tibia utricularis*; in German, *sac feif*; in French, *muzette*; in Gaelic, *piob mhar*; in Irish, *pipai*. The lecturer also gave the names by which the bagpipe was known in Italian, Russian, Polish, Norse, Welsh, Laplandish, Persian, Arabic, Egyptian, and East Indian. As a further proof of the antiquity of the bagpipes he mentioned that they were alluded to by Aristides Quintilianus (110 A.C.) who told that the Celtic tribes had them. They were also alluded to in King Howell's Welsh laws. Giraldus Cambrensis, whom every Irishman knew to be another name for Gerald Barry (laughter), alluded to them as existing in Wales and Scotland. The earliest allusion to the bagpipe, as found in Ireland, was in the account of the Fair of Carman (or the Town of Wexford) dating from the earlier half of the 12th century. On two of Nero's coins were representations of the bagpipes, one of which was combined with an organ inflated by a small bellows. Perhaps the most remarkable representation of the Roman bagpipe was from a bronze dug up at Richborough, in Kent. In that figure was to be seen a costume of the nation and time—the Roman helmet, short sword and dagger, and script or purse. This piper blows with his mouth, as in all ancient examples. With reference to the bagpipe on Nero's coin, it occurred to the lecturer, as Suetonius tells us, that the Emperor was a skilled performer on the bagpipes, and also that he vowed if the gods would extricate him from his difficulties in the revolt which cost him his life, he would perform in public on the bagpipes. So it was very likely that the instrument on which Nero played while the city of Rome was burning, was no other than the bagpipe. Robertson's opinion bore out the lecturer's conjecture, for he said, "The bagpipe is the voice of uproar and misrule." [Mr Hingston here gave an illustration by playing the "Blackbird" on the Irish pipe.] The lecturer went on to say that there was no justification for the old saying that "Nero fiddled while Rome burned," since the violin had no existence for centuries after the days

of Nero. James the First of Scotland alluded to the bagpipes in his poem, "Peblic to the Play," and in the "Canterbury Tales" Chaucer makes the miller play the bagpipes. Sir James Ware (1594-1666) tells that the Irish kerne and Idleman used a bagpipe instead of a drum. He was probably alluding to the northern part of Ireland, with which the Highlanders then maintained a constant intercourse. Stanihurst (1584) left a description of the Irish pipes of his day, blown with the mouth and with four tubes, the loud and shrill tones of which served them for a trumpet. In Boccaccio's account of the manners of his time (A.D. 1348) when the plague was raging at Florence we find the Cornamusia played by one of the domestics by way of dance music for the ladies of his party. In three of Shakespeare's plays—*Othello*, *Henry IV.*, and the *Merchant of Venice*, the bagpipe was alluded to. No one who had read Burns' delightful poem, "Tam O'Shanter," could forget the dramatic way in which the poet introduced Satan playing on the pipes for the witches and warlocks to dance. There was a very popular error in regard to the word "pibroch." The term which means "arm-pipe" by no means implies an instrument, but a piece of music warlike and descriptive. [Mr. Hingston here played an Irish reel on the Scottish pipes, much to the delight and amusement of the audience, and the lecturer played a few specimens of the pibroch music.] It was a prevalent error, not only among the public, but even among literary men, that the word "pibroch" meant a bagpipe. The tourist (Noutler) fell into that mistake, as did Lord Byron in his poem "Oscar of Alva." So far back as the time of Edward III. the Irish were led to battle by the tones of the bagpipe blown by the mouth and not by the bellows. He mentioned several incidents connected with the pipers. He alluded to Spencer's description of the "Glibb" or matted hair, which they were in the habit of wearing to ward off the effects of heavy blows. He also related the story of how the Highlanders were stimulated to action at Quebec, when the British troops were retreating in confusion, by the sound of the pipes, and the part played by them at the death of Col. Cameron at Waterloo, who, when he knew he was dying, called upon his piper to play "Oran-an-oge," or the song of death. Thus died Cameron at Waterloo, the last earthly sounds he heard being those of that wild tune. [Mr Hingston here played the tune]. Defoe's history of the great plague of London recorded how a piper, who lay drunk in the street amongst the dead bodies, was forked up in the usual way and pitched into the dead cart, pipes and all; but the fresh air and the jolting of the cart awakened him, and wondering where he was, he sat up in the cart and began to play with all his might and main, whereupon the cart-men fled in terror. The piper continuing to play, the people approached the cart, and saw the piper seated upon the dead bodies. He roared out, "Where am I?" "In the dead cart," was the reply. "But I am not dead, am I?" roared the piper, who, being helped out, went about his business, doubtless a wiser if not a better man, and thoroughly sobered by his grim adventure. The lecturer then sang a verse of "Maggie Lauder," much to the amusement of the audience. In this song reference was made to "Habib Simpson," a famous piper, of whom there was an account in the poems of Sir Walter Scott. The music of the Scottish pipe must be admitted to be of a rude and limited character from an artistic point of view, the influence of the imperfect scale of the chanter being traceable in many of the most famous tunes of the country. The Irish bagpipe of the time of Edward III. did not differ from the Irish pipes of our day. The Irish pipes possessed a power of accent and of rapidity of articulation which the Scottish pipes were deficient in. If the bagpipe, as known here, failed to stir the blood or national enthusiasm like its sister instrument of Scotland or the Alpine-horn of Switzerland, it must be admitted that it appeals more to the quiet and domestic enjoyments of a pastoral people like ours, and, regarded from a musical point, it is a far more complete instrument. [Here the Rev. Professor Goodman and Mr Hingston, playing in concert on the bagpipes, gave examples of the perfect scale, the power of accent, and rapid articulation of the pipes, by playing "Jack Madden," "The Flaming O'Flanigan," "The Little House under the Hill," "Nora Creina," "Ye Banks and Braes," and "The Wearing of the Green," which last was repeated by request of the audience.] A chorus from Gounod's *Faust* was then rendered by half-a-dozen gentlemen who were in attendance on the platform for that purpose. The lecturer concluded by thanking his hearers for the way in which they had received him. The Mayor proposed a vote of thanks to Sir Robert Stewart for the treat he had afforded them by his lecture that night, and said he hoped they would have the pleasure of hearing him more frequently in the future. Mr Colbeck (Hon. Sec.) seconded the vote of thanks, and, on behalf of the society, thanked Sir Robert Stewart and the gentlemen who so ably assisted him that night in illustrating the lecture. Sir George Colthurst having put the proposition, it was carried with acclamation. Sir Robert Stewart having made his acknowledgments, the meeting separated.

MDME ANNA BISHOP SCHULTZ.

(From the "American Art Journal.")

This great vocalist and linguist died at her residence in New York on Tuesday night, after a brief illness. On Sunday she attended service at the Church of the Redeemer, as was her wont, and, on her return home, while chatting pleasantly with an old friend, was stricken with apoplexy. Mdme Bishop made her *début* 45 years ago in London at Her Majesty's Theatre, and achieved an extraordinary success, although her associates in the concert were Garcia, Persiani, Rubini, Tamburini, Mario, and Lablache. Since then the *prima donna* has sung in every civilized clime and won a world-wide reputation such as has not been vouchsafed to any vocalist of the past.

Mdme Bishop's last concert, which occurred on May 27th, 1882, at Chickering Hall, will long be remembered. She was assisted by Mdme Lablache, Miss Henrietta Beebe, Mdme Chatterton Bohrer, Mrs Rice-Knox, Mr S. B. Mills, Mr George W. Morgan, Mr Charles Pratt, and the late M. Arbuckle. The hall was filled to overflowing by one of the most select audiences ever assembled in a metropolitan concert-room.

When Mdme Bishop came upon the stage with a step as blithe as a lass, with her bright cheery smile and winning ways, and looking to be in the prime of her womanhood, wearing with courtly grace a robe of light blue satin with waves of soft fleecy lace, and here and there a bud or half-opened rose of palest pink, with one accord the acclamation of the public broke forth in enthusiastic bravos and a storm of applause such as is so rarely heard, and such as it seems that nothing but the sight of Mdme Anna Bishop could produce. This ovation lasted until Mdme Bohrer and Mr Pratt had waited sufficiently long to have begun the opening chords of the cavatina, "Robert, toi que j'aime," twice over, then it subsided into a breathless hush of expectancy. Again we were compelled to recall the oft-repeated yet vital question of the completeness of the method by which this great artist, after forty years of service in the glorious cause of art, through toil and trouble, was enabled to sing with a purity of tone and perfect execution that put our more modern singers to the blush. After several recalls Mdme Bishop sang with a sweetness of sentiment and earnestness that old favourite, "Home, sweet Home." It seemed there was nothing left to be desired. It was the perfection of art.

Her second number was Handel's aria, "Let the bright Seraphim," with cornet *obligato* by Mr Arbuckle, and organ by Mr Morgan. Here we had at last a specimen of the perfect oratorio school, and in the lengthy roudale which concludes this aria, the cornet and voice could scarcely be distinguished apart, so clear and ringing were the high notes of the singer's voice; indeed, it seemed that each were blending in perfect unison; but when it came to the trill with which it concludes, all gave the palm to the voice. Mdme Bishop's trill was famous, and no mechanical instrument could compare with it. The enthusiasm of the audience knew no bounds, and the artists again repeated the last portion with electrical effect. This led to an invitation from the Worcester Festival for the services of Mdme Bishop once again. She accepted and sang the same aria with Arbuckle's *obligato* in the following September, when she repeated her success. "Let the bright Seraphim" will be remembered by many as the last notes of one of the greatest singers the world has ever known.

The voice of the *prima donna*, which won the hearts of millions, and we speak advisedly, was that *rara avis*, the soprano *sfogato*. It was of that delicate veiled quality of which Rossini was so ardent an admirer. Its regular compass was from F on the first space to E flat on the third line above the staff—all good notes upon which she could always depend; but when occasion required she could sing even lower and higher. It was such a voice as Handel wrote for in his *Messiah*, and the Italian masters, from Cimarosa to Rossini, in most of their operas. In actual power and volume of tone, wrote a noted critic, there never was, perhaps, the equal of Malibran, but in undeviating purity of intonation and unflinching perfection of execution Mdme Bishop has certainly the advantage over that greatest of dramatic singers. No instrument could surpass the unerring neatness of Bishop's mechanism, and to this is joined natural grace, judicious and elegant use of ornament, propriety of expression, variety of tone colouring, and wonderful fervour and depth of passion.

Henry C. Watson, the father of musical criticism in America, thus spoke of one of Mdme Bishop's early operatic appearances in New York: "The liquid purity of her voice proclaims itself in this class of music with admirable effect. Her intonation, which is without a blemish, causes her voice to rise and fall with the fulness and smoothness of an unbroken wave. Her method of accomplish-

ing intervals is so perfect that although she does not glide, or use the *portamento* from one note to another, the notes still seem incorporate—the one is touched before the other has ceased—we know not how. Her voice is evidently entirely under her control, and nothing proves this more entirely than her accomplishment of the shake, *trillo*, in semitones; the almost imperceptible change from one to the other is the very triumph of the art. Those who wish to test her powers critically should listen to her various *gruppetti* and observe with what exquisite finish they are turned; should mark how delicately she renders the *appoggiatura*: should endeavour to discover when she *respires*, that her great art in that respect should be understood; should consider how justly she graduates her power, from the simple *cadenza* to the brilliant *tours de force*; should watch with what grace, emphasis, and precision these cadences are phrased, the rapid passages articulated and defined. In all these accomplishments she will defy scrutiny. Pure taste is one of her crowning excellences. In *expression* she is singularly felicitous; witness the *cantabile* movements in her *scenas* and the ballad we have before mentioned. Amina can appreciate her capacity of deep passion and intense emotion. On the stage she is an inspired artist, and her effects rise almost to the sublime."

Mdme Anna Bishop's last public appearance was at Harvey B. Dodworth's testimonial, Steinway Hall, April 21st, 1883, in conjunction with George F. Bristow, George W. Morgan, P. S. Gilmore, Signor Liberati, Carl Lanzer, H. B. Dodworth, and the Meigs Sisters, when she met with an ovation upon her appearance such as no singer of modern times could command, the applause lasting several minutes. Her programme number was "Home, sweet Home," which she was compelled to supplement, after half a dozen re-calls, with an encore piece, for which she gave a quaint Mexican song with such an irresistible humour that the audience were *en rapport* with the time-honoured artist.

The tidings of the death of this noble and accomplished woman and great artist will awaken a sympathetic chord wherever music has its devotees, but more especially in every land that speaks the English tongue. Mdme Bishop had been apparently in the full enjoyment of mental and bodily health, and the news that reached the public on Thursday, two days after her demise, came so unexpectedly that it created a profound impression in social and musical circles. It had been Mdme Bishop's intention to again visit her relatives in England next month, and she looked forward to the meeting with pleasant anticipation. She leaves one child, a married daughter; and will be laid to rest, according to her oft-expressed wish, by the side of her son (who died in early manhood), in the village of Red Hook, Dutchess Co., New York, the homestead of her husband, Mr Martin Schultz, with whom she has lived happily for twenty-six years past.

"PERSONALS."

From "Freund's (New York) Weekly."

Mdme Alice May has taken the part of Artemisia, in *The Merry War* at the Casino. It is a part that suits her. Alice deserves something more than she has as yet obtained in New York.—Ovide Musin, the Belgian violinist, who has made such a great hit in this country, will return to Europe in June. However, he will come back to us in the Fall and probably bring with him the French composer, Camille Saint-Saens.—Colonel Mapleson closed his season in San Francisco on Saturday, March 29. The gross receipts of the seventeen performances are stated to be, on competent authority, 205,000 dols. (£41,000)!—Mdme Gerster subscribed 1,050 dols. (200 guineas) to the family of Lombardelli, the baritone of the Mapleson Opera Company, who died in San Francisco recently. Patti showed her liberality by subscribing 100 dols. (£20). The full amount realized by the company reached the handsome sum of 2,300 dols. (£460).—Minnie Hauk has spent one season each at the Italian operas in Paris, Brussels and St Petersburg; three seasons each at the Imperial operas of Vienna and Berlin, and four successive seasons in London and New York. She "created" the principal characters of fourteen operas which have proved successful, and made a tour round the world. Among her favourite parts are *Carmen*, in which she is known to have no rival, and *Elsa*, in Wagner's *Lohengrin* which she created in Brussels.—A very interesting performance of Dvorak's *Stabat Mater* was given (for the first time in America) by the pupils of Mr and Mrs William Courtney, on Tuesday, March 25, at Manuel Hall. The solo parts were taken by Miss Esther Butler, Miss Hattie J. Clapper, Mr Charles H. Thompson, and Dr Carl E. Martin. There was also a chorus of about sixty voices, the whole being under the direction of Mr Mortimer Wiske. Both soloists and chorus acquitted themselves in the most creditable manner. The accompaniments were effectively given by Mrs Martin at the piano and Mr Greenhalgh at the organ.

WANTED AN EXPLANATION.

We have been summoned to publish the following correspondence, and do so *à rebrousse poils*, a consequence of its unwonted "delay in transmission." At the same time we appeal to the Ezekiel of Aroturian Zodiacal prophecy, our trusty "C. A. B."—Bayreuth inveigler *en chef*, eloquent preacher of *Paraisfal*, suborner of culbed youth from its pristine faith in the "No. 12" (entangling even "G. G." in his meshes), &c.—for the necessary interpretation.

"TO SIR PETIPACE OF WINCHELSEA.

"Yesterday at prime was I by a rivage to meet a knight that should fare over the strait sea, from the land of Gore. And I found him in the fellowship and company of two strange knights, which I ween that I never beheld two more likelier of their hands or better made. Then he I knew, which hight Sir Falk of Flint, said unto me, 'Lo, here is a knight errant which knoweth thy father passing well.' Then spake the oldest and fiercest looking of the trine, and said, 'Yes, by mine head I know Sir Petipace, and am full fain of him (said he), and sometime we abode each with other in this very land of Gore (said Sir Hurt of Hurtlebury), in this same chapel of a holy hermit, which hight Sir Christol Bristol of the College, which was a passing holy man. For (said Sir Christol) in those days it was with the guise of hermits, as it now is not in these days, for there were no hermits in those days but that they had been men of worship and of prowess; and at that time hermits held great households, and, peraunder, refreshed such as were in dole. But in the meanwhile had been such a noise of the barque steaming and the train snorting, and people hurrying to and fro, that I might not hear the name of this knight that spake such fair words. But after that the train had moved on toward the holy city of Sarraz, I asked Sir Falk, which answered and said, 'Wit ye well, he that knew thy father, Sir Petipace, is a traveller in Paynim lands, where he hath smitten great strokes this long time, and he hight Sir Hurt of Hurtlebury, which is likewise a captain; and, wit ye well, his fellow, which also hath travelled in the land of lions and swart Paynims, which is well proved, hight Sir Pharamon Cameron, which is however a lieutenant. And Sir Hurt of Hurtlebury will bide at Sarraz some days in the cell of a holy man, which was once a valorous knight of Ireland, hight Sir Caper O'Corby. Then I marvelled greatly, and sware to write to thee concerning these matters.

"And now I greet thee full lovingly, and pray thee that thou wilt commend me to mine uncle, Sir Tor le fils Vasher, and all the goodly fellowship of the Table Round. KAY HEDUIS.

"Castle of Maidens.

"P.S.—Sir Hurt of Hurtlebury, after that he have bode some while in Sarraz, fareth on toward Benwick, where King Ban hath bidden him bide, and deal sad buffets to all villainous knights and murderers of damsels and good knights. Wit ye well, Sir Pharamon Cameron is own cousin-german to Sirs Agravaire, Gawaine, Gaberis, Gareth, and Mordred of the Orkneys, sons all of King Lot save one—the sore dole of King Arthur, his father, and uncle."

If "C. A. B." can unravel the foregoing by return of post, we shall, with feigned reluctance, invite him to perform a like operation upon its no less cloudy sequel. The initiator, by force, physical and moral, of confiding striplings, into the Wagnerian mysteries (ghosts of the "Eleusinian" of yore—for which consult Jamblichus) is the fittest exponent. Saluting him in advance, we solicit this unconscious corrupter of adventurous babyhood to blow out the inspiration which has been blown into him, and expend it upon the ensuing glyph.

"TO SIR PETIPACE OF WINCHELSEA.

"What is your opinion about rhyming 'dawn' and 'born' together, 'gone' and 'scorn,' 'lawn' and 'mourn,' &c., &c.?"

"I think you never hear Englishmen sounding the R in *born*, *scorn*, or *mourn*, do you? Also can you tell me the meaning of the following words which I have found in Thomas of Malory:—

"Sir Belivere saith to King Arthur lying grievously wounded in the chapel and waiting for the news of what sign or motion of the more there was when Excalibur was thrown therein:—"I heard the waters wop, and the waves waun."

"When two knights adventurous have each smitten other over his horse's croup, they alway lightly avoid their horses, dress their shields, and hurtle together as it had been two wild boars; then they *join*, and brace and traverse and give each other many sad strokes, so that it is a marvel to see how they can stand, &c.

"Sir Gawaine's might wox at either prime or *uulderne*, I forget which. I think Tennyson has been most unjust to Sir Gawaine (how do you pronounce that name?), who was not half a bad knight. There is something mystic in his might waxing threefold from prime

until noon, and then dwindling again, which, if you can't explain, I will try to fathom. It must have been a sign of the Zodiac. Sir Palomides was a most interesting knight, but what the 'Questing Beast' was which he followed ever * I am still intent upon fathoming.

"P.S.—How is it no one of note has yet written the lay which Sir Dinadan made on King Mark, and the lay which Sir Palomides made of himself and la Beale Ysonde?"

And now, in earnest trepidation, we await the much desired unfolding. Even some of Liszt's grand themes, until they are submitted to the Dannreuthian system, are unintelligible as devil-fish. Let that system, then, be employed in the present unravelling; no one after the inventor possesses it so completely as "C. A. B.," "the wily boy disturber." D. B.

A MUSICAL BIRTHDAY CELEBRATION.—Fifty years ago on Sunday, March 23rd, Mr Richard Mellor, of Westfield Lodge, Huddersfield, commenced his musical career as organist at Zion Chapel, Lindley, and Sunday being also the 68th anniversary of his birthday, the two events were celebrated in a somewhat unusual manner. Mr Mellor had invited relatives, friends, and acquaintances, numbering 50 persons, many of whom assembled at the house, and, with the host and hostess, sat down to dinner. The guests included Mr Dean, Highfield; Mr Garner, St Thomas's; Mr Sykes, Holy Trinity; Mr North, New North Road Baptists, organists; Messrs Wood and Marshall, Mr John Watkinson, Mr E. Woodhead, M.A., Mr R. Hastings, Mr J. Broughton, and others. During the afternoon short congratulatory addresses were given by Mr James Drake, Mr Joe Wood, Mr E. Woodhead, M.A., and Mr Hastings, and the healths of Mr Mellor and his wife and daughter were proposed and cordially received. In the course of a characteristic reply, Mr Mellor informed his guests how, fifty years ago that day, he was appointed organist at Zion Chapel, Lindley, at a salary of £5 a year, whereas the sum now paid there was, he believed, £40 a year; how he next became organist at Linthwaite Church, from whence he went to play the *Æolophon*, otherwise christened *Elephant*, at Honley Wesleyan Chapel. Then, how he became organist at St Patrick's Roman Catholic Church, which, at that time, was under the care of Father Trapps, and then how he went to Ramsden Street Independent Chapel, where he played the people in and out for a period of over 33 years. He retired from the duties of organist after forty years, which he considered was a long period; but he had learned that a French organist at one of the French cathedrals had played the organ for a period of eighty years, commencing when he was only fifteen years old. Mr Mellor related how Mrs Sunderland, the Yorkshire Queen of Song, as she was named, commenced her career at Zion Chapel on the day of the opening of the organ, and the week after he became organist; and we believe Mrs Sunderland would have been present on Sunday had she been able to undertake the journey. In reference to the displacement of a young organist, whom he considered a very fair player, Mr Mellor humorously related how he told the young man to inform his successful rival that he (Mr Mellor) would play him for a year's salary; for, as he was sure to win, he could then give half the amount to the one who had been displaced, and the other half to some charitable institution, adding that not one in a dozen of the young organists of the present day could play from more than two clefs, whereas he (Mr Mellor) could play the old anthems, &c., in score from four clefs, and a figured bass. In the evening Mr Mellor entertained a number of members of the choirs from the parish church and St John's, along with the choirmasters, Mr Joshua Marshall and Mr Dobson. After supper the choir, with Mr R. Garner, who still retains much of his old fire and vigour, sang some old services, an anthem (*Bridgewater*), and "O praise God in His holiness" (Clarke), concluding with Mr Mellor's tune "Elevation." The last two were particularly well rendered, Mr Mellor playing the accompaniments. The old singers desired Mr Mellor to sing the old Gregorian chant, 1,500 years old, to the 110th Psalm, in Latin ("Dixit Dominus"). Mr Mellor complied with the request, and a rich treat was enjoyed, Mr Mellor's voice being as powerful and full of tone as that of a young man. The guests spent the time very pleasantly, Mr, Mrs, and Miss Mellor proving themselves very agreeable entertainers.—We may add a few words with regard to Mr Mellor's musical career. For several years before the late Mr George Wilkinson and Mr Wood (of Messrs Wood & Marshall) took in hand the arrangements for concerts in Huddersfield, Mr Mellor attended to the grand concerts, and he was the means, in 1845, of bringing to Huddersfield Mr Henry Russell, and in 1853 Mr Sims Reeves and party, and also the Distin family.—*Huddersfield Examiner*.

* Like Pellinore before him.—Dr Blinge.

FOREIGN BUDGET.

(From Correspondents.)

NAPLES.—According to the *Piccolo*, Verdi, through the medium of Arrigo Boito, has requested Domenico Morelli, the eminent painter, to make him the sketches for the scenery and dresses of his new opera, *Jago*.

BARCELONA.—Among the artists engaged for the spring season at the Liceo are Mmes Galli-Marié, de Cépéda, Theodorini, Torresella, Borghi-Mamò, Signori Stagno, Masini, Engel, Barbaccini, David, and Vidal, with Signor Marino Mancinelli as conductor.

WIESBADEN.—A special concert was organized by the orchestra of the Kurhaus on the 4th inst. to celebrate the centenary of Spohr's birth. The programme included, among other things, the deceased master's "Faust Overture," C minor Symphony, Ninth Violin Concerto, and a "Jessonda Fantasia," the last two being admirably rendered by Herr Lüstner, the Kurhaus conductor.

BERLIN.—Herr Albert Niemann, the "heroic tenor" of the Royal Operahouse, intends, at the termination of the present season, abandoning the lyric stage and taking to the spoken drama. He will make his first appearance at the Theatre Royal as Egmont in Goethe's play of the same name, and is already studying the part.—A concert is to be given on the 2nd June, the anniversary of her death, to raise the necessary sum for the erection of a monument over the grave at Trieste—where she so suddenly and so unexpectedly died—of the famous Wagner-Singer, Hedwig Reicher-Kindermann. A Committee has been formed, and efforts will be made to prevail on the most eminent Wagner-Singers of the day to give their co-operation.

CREFELD (RHENISH PRUSSIA).—A remarkable performance of J. S. Bach's *Matthäus-Passion* in its entirety, as Bach wrote it, and with the instruments he employed, was given here on Palm Sunday. For his viola da gamba, Herr Gruters, the conductor, who organized the performance, applied to M. Snoek, the well-known Belgian amateur, who lent him one of the two specimens in his collection. This instrument, which furnishes the *obligato* accompaniment of a bass air, is now generally replaced by the violoncello, though the sound of the latter is less delicate and far more strident. M. Victor Mahillon, the celebrated maker to the Brussels Conservatory, made the hautbois d'amour, which play an important part in the score. The leading singers were Mlle Antonia Kufferath, Mde Amalia Joachim, and Herr Julius Stockhausen.

PADERBORN.—One of the oldest institutions of its kind in Germany, the Musical Association, founded here on the 1st May, 1824, will celebrate its sixtieth anniversary by a two days' festival, to be held on the 3rd and 4th of next month. On the first day, Haydn's *Creation* will be performed; on the second, the programme will include Beethoven's "Leonore Overture"; *Eine Maidennacht*, "Concertstück" for solo, chorus, and orchestra, by P. E. Wagner; "Violin Concerto," Max Bruch; Overture to *Tannhäuser*, Wagner; the "Hallelujah Chorus" from the *Messiah*, Handel; and various shorter compositions. Among the artists already engaged is M. Emile Sauret, the violinist, from Berlin. The chorus will be 140 strong, and the band of the Association considerably augmented. The direction of the festival is entrusted to Herr P. E. Wagner, who has been at the head of the Association since the year 1874.

HAMBURG.—The arrangements for the North-German Musical Festival, to be held here on the 5th and 6th June, are already in a very advanced state, and several leading members of the Senate and Corporation are among its most active promoters. In addition to the Hamburg-Altona contingent, there will be a thousand singers, male and female, from Bremen, Flensburg, Kiel, Lübeck, Oldenburg, Brunswick, and Schwerin. The band will consist of 180 performers. The work performed on the first day will be Handel's *Messiah*, the solo singers being, among others, Mde Sachse-Hofmeister, of Berlin; Mlle Hemeine Spies, of Wiesbaden; Herr Gudehus, of Dresden; and Herr Betz, of Berlin. Professor von Vermuth, Johann Brahms (a native of this old Hanse town), and Anton Rubinstein, were offered in turn the direction of the festival, but were all obliged to decline the post, owing to previous engagements. At last the services of Herr Carl Rheinthal, from Bremen, were secured.—In commemoration of the centenary of Spohr's birth, *Jessonda* was played, on the 5th inst., at the Stadttheater. It may be remarked that the first opera ever given in the above theatre was this selfsame *Jessonda*, on the 7th May, 1827, and that Spohr himself conducted a performance of it there on the 19th July, 1840.

MUNICH.—As already stated in these columns, "model performances" of Beethoven's *Fidelio*, and Wagner's *Ring des Nibelungen* will be given in the latter half of August at the Theatre Royal, when the regular company are to be strengthened by eminent artists from other places. On the 15th and 17th August *Fidelio* will be represented with entirely new dresses and scenery, the cast being as follows: Leonore, Mlle Maltén, from the Theatre Royal, Dresden;

Florestan, Herr Niemann, from the Royal Opera House, Berlin; Marcelline, Mlle Herzog; Fernando, Herr Fuchs; Rocco, Herr Kindermann; Jacquino, Herr Schlosser; and Pizarro, Herr Siehr. A first series of performances of *Der Ring des Nibelungen* will be given on the 19th, 20th, 22nd, and 24th of August, and a second on the 26th, 27th, 29th, and 31st. Mlle Lilli Lehmann will be the First Daughter of the Rhine, and Voice of the Bird, and (at the second performance) Sieglinde; Mlle Marie Lehmann, from Vienna, Second Daughter of the Rhine; Mde Lammert, from Berlin, Third Daughter of the Rhine; Herr Betz, from Berlin, Wotan; Herr Niemann, from Berlin, Siegmund; Herr Gura, Gunther; Herr Schlosser, Mime (the above are the artists who sustained the same parts at Bayreuth in 1876); Mde Rosa Papier, from Vienna, Fricka; Mlle Blank, Erda and Waltraute; Mde Dressler, Freia and Gudrune; Mde Vogl, Brünnhilde; Mde Wekerlin, Sieglinde (at the first performance); Herr Fuchs, Alberich; Herr Kindermann, Fafner, Hunding, and Hagen; Herr Siehr, Fasolt; Herr Vogl, Loge (the part sustained by him in 1876 at Bayreuth), and Siegfried. The prices of admission are, for the *Fidelio* performances; parquette, 8 marks; balcony, front seats, 12 marks, and back seats, 8 marks; first and second tiers, 10 and 8 marks respectively; third tier, 6 and 5 marks; fourth tier, 4 and 3 marks. On the *Nibelungen* nights the prices will be: parquette, 12 marks; balcony, front seats, 20, and back seats, 12 marks; first and second tiers, 15 and 12 marks respectively; third tier, 9 and 7 marks; and fourth tier, 6 and 4 marks.

THE BROKEN SPELL.

Ah! can the happy days come back,
And shall we dream our dream once more;
Shall love be blessed with boundless faith,
As in the happy days of yore?
Ah! does the flower when once 'tis plucked
Its perfumed beauty long retain;
And will the bird with wounded heart
E'er charm with thrilling song again?
Ah! No! When once 'tis past 'tis gone.
Not all the tears, I know full well,
Yet be it life, or love, or song,
Can e'er recall the broken spell.

And can our love vows be forgot?
All else but friendship cold and dead;
Can lips that smiled speak nothing now
But chilling words to greet instead?
Can not the memory of our love
Bring back that love again to live?
And can we not the past forget;
And may we not the past forgive?
Ah! No! When once 'tis past 'tis gone;
Not all the tears, I know full well,
Yet be it life, or love, or song,
Can e'er recall the broken spell.

Copyright.

ALICE MOWBRAY.

ROYAL ALBERT HALL.—SHAKSPEAREAN SHOW.—In addition to the ladies already announced as taking part in this charitable *fête* of the coming season, we learn that Lady Brooke will preside at the refreshment stall, which will be built as a faithful representation of the "Garter Inn" in the *Merry Wives of Windsor*. This scene is one of Mr Darbyshire's happiest efforts. The whole of the scenes will in fact be something more real and substantial than those we have been accustomed to at fancy bazaars, for in the first place they are to be built solidly with a frontage of 16 ft. by 8 deep, and the scenes are being painted in oils. A bar is to be placed across the front of each scene, which will have a stage-like proscenium. This bar will keep the stallholders' space clear, and enable them to display their goods, and the visitors will have an excellent perspective view of the scenes and costumes. The Council have received many offers to lend relics and articles of Shakspearean interest. One in particular will be regarded with special curiosity; it is said to be a reading table of Shakspeare's, beautifully carved on the top with his coat of arms and initials. It has been produced before the "New Shakspeare Society," and from the strange circumstance under which it came into possession of the present owner, there seems little doubt of its being what it is represented. The exhibition section of the show bids fair to be one of its chief among many attractions; and if any of our readers are the happy possessors of articles of real Shakspearean interest, they should write to Mr J. S. Wood of the Chelsea Hospital for Women, Fulham Road, for the benefit of which the Shakspearean Show is organized.

TO CORRESPONDENTS.

COLOGNE.—Next week.

LYDIA.—The quartet, as will be observed, is limited to three movements (there being no *scherzo*); listeners, however, who follow it out attentively, will probably agree that three suffice, and that the author has amply fulfilled his self-imposed duty. Lydia is wrong about Lesbia: What has Catullus to do with Tibullus, and what Tibullus with Propertius? They were three distinct entities—some say, “nonentities.”

ERRATUM.—At the beginning of the recent article, from one of our Paris correspondents, on the last of the series of *Lamoureux Concerts*, the writer (“Dodinas”) desires us, for the words “Procure them pecuniary aid,” &c., to substitute “Afford them pecuniary aid,” &c. As the close juxtaposition of two “P’s” is a matter of undefinable importance, we hasten to comply with the request. At the same time, “*Cave Canem!*”—which Mr Punch translates, “Beware the cane.”

MARRIAGES.

On April the 16th, at St Mary's, the Boltons, by the Rev. Newton J. Spicer, Rector of Byfleet, Surrey, assisted by the Rev. W. T. Du Boulay, Vicar, WALTER O. GOLDSCHMIDT, eldest son of Otto Goldschmidt, Esq., and Mde Lind-Goldschmidt, to MARY JULIA, daughter of Colonel James Le Geyt Daniell, of 8, Bolton Gardens, South Kensington.

On April the 10th, at Chatsworth Road Chapel, Lower Norwood, by the Rev. W. Fuller Gooch, WILLIAM BLACHFORD, youngest son of John Cory Woodrow, of Anerley, to ARABELLA MARY, second daughter of the late George Tollhurst, of Norwood, composer of the oratorio *Ruth*, &c.

DEATHS.

On April 12th, at 32, Warwick Gardens, Kensington, ISABELLA MARY COLLARD, wife of CHAS. LUKEY COLLARD, Esq., in her 70th year.

On April 21st, at 21, Halsey Street, Cadogan Square, MRS WATERS, widow of the late THOMAS METHOLD WATERS, Esq., formerly of the Cedars, Putney, and mother of Miss Alice Roselli.

The Musical World.

LONDON, SATURDAY, APRIL 19, 1884.

CAGED SKYLARKS.

By the sooty grime and blackness of these houses,
By the fog and smoke that choke the noisy street;
By the longing that the sense of spring arouses,
By the April warmth that turns to summer heat;
By the dulness of their day that changes never,
Though the corn be greening soft where breezes blow;
By the misery of being shut up for ever—
Let them go!

By the weakness of their wordless song to save them
From the lonely cage we give them for their song;
By the wings to fly with in the sky God gave them—
Vain wings that flutter weary all day long;
By the tameless spirit like a flame keen burning
Towards the freedom of the hills, the sands, the sea;
By our own hope of that Heaven of their yearning—
Set them free!

—*Pall Mall Gazette.*

VIENNA.*

The most precious gem borne to us on the high-swelling tide of the last few concert-weeks is undoubtedly Dvorák's new Piano-forte Trio in F minor. It exhibits its author to us on the high level of his previous creations. Leaving out of consideration the smaller forms in which his original talent was first manifested—foremost among them being the “*Mährische Duette*” and the “*Legenden*”—it is above all to his Symphony, his Stringed Sextet, and now his F minor Trio that he owes his place among the best modern masters. What an extraordinary advance from his first Piano-forte Trio to this second one! In his luxuriant productivity, Dvorák has often been unequal; under the impulse of recognition most unhoped for in its suddenness, his pen flew over

* From the *Neue freie Presse*.

the music-paper as quickly again as it had done. Insignificant writing sometimes came limping after splendid compositions overflowing with fancy, and even in these it was seldom that all the movements were on the same level. At present Dvorák appears to have entered on a more tranquil stage of his career; his new compositions follow each other at longer intervals, but with undiminished freshness and increased plastic power. His F minor Trio is a work ripened in the sunshine of the finest virility. The pathos of vigorous passion, glowing and even, like a stream of lava, runs through the entire first movement. The original Allegretto in C minor, a roguish, merry piece of writing, stands out charmingly; at first it is carried on by the piano over staccato triplets of the two stringed instruments; then the parts are changed, the figures of the accompaniment are varied, and no monotony results. The impressively forcible lament of the Adagio is first heard alone on the violoncello, gradually rises on the violin, and then, animated on the piano with new rhythms and modulations, swells up into mighty effectiveness. Grandly does the Finale come in with its original and strongly marked rhythm, a piece artistically carried out and yet directly most effective; tolerably expanded and yet undiminished in elasticity. While in all post-Beethovenian instrumental music, the inside movements (*Andante* and *Scherzo*) are usually the best, in Dvorák's Trio it is precisely the two outer ones—true foundation-pillars of bold endeavour and consistent power—which carry off the palm. It is true that music cannot be described, at least good music and good new music; but we may say generally, in commendation of Dvorák's Trio, that fancy and artistic intelligence are perfectly balanced, that the ideas are always logically but amazingly developed in it. This, after all, is the secret of every great poetical work—everything happens as it ought to happen, and yet everything does so quite differently from what was to be expected. For our acquaintance with Dvorák's Trio we are indebted to Herr Anton Door, who, with Herren Hellmesberger, junr., and E. Rosé, thoroughly mastered the difficult work. It was greatly applauded, and will, doubtless, produce a much deeper and more lively impression when heard a second and a third time.

Door's third and last *Soirée* could boast of no such important novelty; it offered us, however, three new works which interested and pleased. The epithet “interesting” is, perhaps, most appropriate to Smetana's G minor Trio (Op. 15), though, it is true, with the secondary signification of a wide deviation from the Classical and Beautiful. Friedrich Smetana, the Nestor of Czech composers, and in his native land the most popular among them all, does not, in original melodic fancy or in artistic plastic power, come up to his younger fellow-countryman, Dvorák. Possessed of undeniable natural gifts, he allows himself, from oddity and an eccentric devotion to the last Beethoven, to be hurried along in the wrong direction. The first movement of his new Trio leaves behind it the wildest impression; in the presence of this disconnected composition, revelling in the harshest contrasts and discords, the hearer is confounded. Far more pleasing is the effect produced by the *Scherzo*, which is less violent, and in its F major intermezzo (No. 1) contains some charming notions. The Finale—in G minor, like all the preceding movements—again rushes onward with stormy and desperate speed; so rides Pessimism through tempestuous night. This Trio, we are told, was composed as long as thirty years ago under the immediate impression of a sad death in Smetana's family, a fact which may render many things clear to the critic, though it may not help the hearer much. This Trio is not to be compared with Smetana's E minor Quartet (“*Aus meinem Leben*”); still less would any one recognize in it the composer of the sprightly and graceful musical pieces, *Die verkaufte Braut* and *Der Kuss*.†

Göthe's verses “*Wer kauft Liebesgötter?*”‡ is known to everyone, but, as long experience has taught me, not many persons are acquainted with the fact that it is really a duet between Papageno and Papagena, which occupies a prominent place in Göthe's continuation of *Die Zauberflöte*. Göthe, as we are aware, began (in 1795) a second part of *Die Zauberflöte*, but completed

† Dr Hanslick now proceeds to speak of a concert at which none but songs by Schubert were sung. Among these was the song written to Göthe's words, and entitled “*Wer kauft Liebesgötter?*” Its history, as given by the gifted critic, is extremely interesting.—TRANSLATOR.

‡ “Who will buy my Cupids?”

only a few of the scenes, merely jotting down the purport of the others, and never finishing the work. This fragment has escaped the notice of many an admirer of his, and, therefore, we may here be allowed to say a few words concerning a poem which ought not to be ignored, especially by musicians and admirers of Mozart. In Göthe's continuation we find again all the principal characters of Mozart's opera. Papageno and Papagena are happily married; so are Tamino and Pamina. But the happiness of these two is cruelly disturbed by the Queen of Night, who has once more become powerful. She has secretly despatched Monostatos with some Moors to the palace of Tamino for the purpose of stealing away the latter's new-born Son. The devilish plan only half succeeds; Monostatos has, it is true, seized the Child and shut it up in a golden coffin, "dem Finsterniss enströmt," § but the coffin, owing to Sarastro's magic blessing, becomes heavier and heavier in the hands of the Moors, so that they are unable to move it from the spot. Such being the case, Monostatos, at any rate, places the Queen's seal, which no one can break, upon the golden grave, and thus imprisons the Child in it for ever. Tamino gives vent to his sorrow in an air accompanied by women's voices; the women console him by remarking that the Child moves and breathes in the coffin. The scene changes to a country landscape; Papageno and Papagena sing before their cottage a sulking duet with the refrain: "Ich bin verdriesslich, bin verdriesslich." || The hoped-for little Papagenos and Papagenas are wanting to their solitude. An invisible chorus speaks words of comfort. Papageno plays the Magic Flute with which he has been presented by Tamino, and Papagena, a set of bells. Hereupon there enter from all sides hares, rabbits, apes, and bears, as well as a large number of birds that Papagena catches in a net and carries in-doors. The author now takes us to Sarastro, in the Temple. Sarastro has given up the regal dignity to Tamino and retired to the Brothers. The law obliges these to send one of their number every year as a pilgrim into the rough world: "das Los entscheidet und der Fromme gehorcht." ¶ Sarastro himself draws the decisive lot. He leaves the Priests for a year, bidding them farewell in an air with chorus. Meanwhile, Papageno and Papagena have found some fine large eggs in their cottage; these eggs break one after the other, and three children, two boys and a girl, issue from them. Sarastro calls in at the cottage—"einige Worte über Erziehung"—**—and bids Papageno and Papagena seek the Court and alleviate by their jokes the sorrow of the royal couple. So they make their appearance in the entrance-hall of the palace, "sie tragen goldene Käfige mit befiederten Kindern." †† They then sing first in alternate verses, and at last both together, the song known under the title of "Wer kauft Liebesgötter?" and set to music by Schubert. After a humorous scene in prose between the feathered couple and the persons connected with the Court, Tamino and Pamina awake from the magic sleep into which the wicked Queen has plunged them, listen to the sounds of the Magic Flute, and give expression, in a duet, first to their mutual tenderness, and then to their grief for the Child they have lost. Priests now enter and inform them where the Child is in the gold coffin: "In dem tiefen Erdgewölbe, hier das Wasser, hier das Feuer, unerbittlich dann die Wächter, dann die wilden Ungeheuer." ‡‡ The scene now set before us is, agreeably to the above description, in every respect the well-known scene of the second act of *Die Zauberflöte*. In the middle, watched by Guards and Monsters, there stands an altar with the small gold chest in which is the Boy, still living. Tamino and Pamina, with torches, come down the rocks and again pass singing through water and fire. The Queen of Night appears in a cloud, and bids the Guards defend the treasure bravely. The Child begins singing in the small chest, and his parents, delighted, answer him in a duet. Amid the strains of an invisible chorus, the lid of the small chest flies up, and a glistening Genius, singing a greeting, comes forth. The Guards remove Tamino and Pamina, and stand with their spears pointed at the Genius, who flies away.

§ "Issued from out the darkness."

|| "I am ill-humoured, ill-humoured."

¶ "Who shall go is decided by drawing lots, and the pious Brother selected by fate obeys."

** "A few words on education."

†† "Carrying gold cages with feathered children."

‡‡ "In the deep caverns of the earth; here water, there fire; inexorable are the guards and savage monsters."

Here the fragment ends. As yet there has appeared no author to continue Göthe's poem, which oscillates betwixt the silvery beams of poetry and wondrous mysticism, or a composer who has been inspired by it. Both, probably, would have failed. §§

EDUARD HANSLICK.

Charles Reade.

*Rupert of Letters! Stilled that fiery tongue,
As trenchant as the trooper's steel! And yet
No passion-dainty Poet ever sung
Whose heart was tenderer. Round the world regret
Will rise on hearing that distinctive voice
Is mute which gave to Fiction and the Stage
Virile creations, made the oppressed rejoice,
And vindicated with a noble rage
The master-virtue, Justice, stabbed too oft,
Like Caesar, by its trusted seeming friends.
The world, o'er full of twaddlers tame and soft,
Will miss his leonine style, who roars and rends
With Samson zest, yet yields from strenuous might
"Sweetness" of Pity and victorious Right.*

—Punch.

THE LATE DUKE OF ALBANY AND THE ROYAL SOCIETY OF MUSICIANS.

The Royal Society of Musicians of Great Britain at their last meeting passed votes of condolence to Her Majesty and the Duchess of Albany. We subjoin the text:—

To THE QUEEN'S

MOST EXCELLENT MAJESTY.

The Governors and Court of Assistants of the Royal Society of Musicians of Great Britain desire most humbly to approach your Majesty to express their profound grief at the death of His Royal Highness the Duke of Albany, and to tender their respectful sympathy.

Following in the steps of his Royal father, His Royal Highness brought all the power and resources of his cultivated mind to encourage schemes of benevolence; and this Society has occasion to recollect how much it owes to His Royal Highness's gracious support.

The Governors and Court of Assistants earnestly pray that your Majesty may, under an over-ruling and merciful Providence, be supported and consoled in this severe affliction which is now grieving the hearts of your Majesty's dutiful subjects, and none more so than the musicians of this land.

[Seal.]

STANLEY LUCAS,

April 7th, 1884.

Secretary.

To HER ROYAL HIGHNESS

THE DUCHESS OF ALBANY.

MADAM,—The Governors and Court of Assistants of the Royal Society of Musicians of Great Britain desire most humbly to tender their respectful sympathy to your Royal Highness at the loss you have sustained in the death of your dear husband, His Royal Highness the Duke of Albany.

His Royal Highness had, during the short period of a useful life, devoted himself to many works of benevolence; and the Royal Society of Musicians has occasion to recollect his powerful advocacy of the claims of poor musicians at an anniversary festival, at which His Royal Highness was present, in 1881.

They, therefore, trust your Royal Highness may receive that support which results in a trust in a merciful Providence; and be consoled that your dear husband's memory will long be cherished by those poor widows and orphans of musicians, as well as the present members of this Society, for whom he so eloquently pleaded in his lifetime.

STANLEY LUCAS,

[Seal.]

Secretary.

April 7th, 1884.

§§ "Both a "companion-piece" to Mozart's *Zauberflöte* and a "Second Part" have been produced on the stage. The companion-piece was called *Babylons Pyramiden* (*The Pyramids of Babylon*), and, in its day, was very popular at Vienna. The second part, book by Schikaneder, music by Peter Winter, bore the double title: "Das Labyrinth, oder Der Kampf mit den Elementen" ("The Labyrinth, or the Battle with the Elements"). It was frequently given in the years 1798 and 1799 at the old Wiedener Theater (Freihaus).

CONCERTS.

CRYSTAL PALACE.—A combination of circumstances favoured the enterprising managers of the Crystal Palace on Good Friday. For several years past the Easter holidays have been considerably marred by unpropitious weather; but, although showers and biting winds have been prevalent during the past few days, the morning of Good Friday proved a welcome and agreeable exception. The genial spring morning no doubt enticed many of the visitors to Sydenham, who would scarcely have ventured so far afield had the rude north-easter been holding high carnival. It was a positive luxury to stroll through the grounds, dressed in their mantle of living green, and inhale the bracing vernal air, but a stronger attraction than this was surely necessary to account for the great number who passed through the turnstiles, viz., 23,882. This was found in the rich musical treat provided. The sacred concert of Good Friday has become an established institution, and this year was one of exceptional merit. The vocalists were Mdme Marie Roze, Miss Clara Leighton, Mdme Patey, Mr Sims Reeves, Mr Barton McGuckin, and Mr W. H. Burgon. The concert opened with the Old Hundredth Psalm, imposingly rendered by the chorus, the united bands of the Scots Guards and Crystal Palace orchestra, and organ, the audience also taking part. Mr Manns, facing the audience and marking the time, joined in the singing *con amore*. Could Luther have heard the rich volume of sound pealing out his simple yet massive strains surely his heart would have been stirred within him. This was followed by a fine performance of the overture to the second part of *The Light of the World* (Sullivan). Mdme Patey thrilled her audience with Beethoven's majestic "Hymn of Creation," receiving a recall, to which she responded by returning to the platform and bowing her acknowledgments. Her second selection was the exquisitely tender air from *Elijah*, "Oh rest in the Lord," given with all the pathos and finish which this cultured artist has at command. Mdme Marie Roze received a most flattering reception on her appearance. The charming air from Rossini's *Stabat Mater*, "Inflamatus et accensus" (with chorus), as delivered by this talented lady evoked a double recall, to which she cheerfully responded. In the second part Mdme Roze, with Miss Clara Leighton and chorus, gave the duet from Mendelssohn's *Hymn of Praise*, "I waited for the Lord," to the marked delight of the large auditory; the latter lady having previously received a recall for her pleasing and artistic rendering of the air from Costa's *Eli*, "I will extol Thee, O Lord." Without a doubt the leading attraction of the concert was the appearance of Mr Sims Reeves. Suspicious looking announcements bestrewed the chairs, which on closer inspection turned out to be, not an apology for absence, but an appeal for indulgence on the part of the audience, as the great tenor was suffering from cold and hoarseness. Having substituted other pieces for those set down in the programme, Mr Reeves, in the recit. and air from the *Messiah*, "He was cut off" and "But Thou didst not leave," showed that his appeal was not without cause. Only a limited portion of the audience could have heard the plaintive strains; but in his second selection, from *Elijah*, the recit. and air, "Ye people rend your hearts," and "If with all your hearts," there was an evident triumph over indisposition, and a double recall was the result. The audience showed its sympathy, amid loud plaudits, by a strongly expressed "Hush!" for which Mr Reeves appeared smilingly grateful while bowing his thanks. Mr Barton McGuckin worthily upheld the position which he has attained in the concert room. Loud and sustained applause greeted his singing of the air from the *Stabat Mater* of Rossini, "Cujus animam." Having returned to the platform, bowed, and retired, he had again to appear and repeat the air, to the manifest pleasure of the people. His other work, which was equally well done, was Haydn's *Creation* hymn, "In native worth," and, with chorus and audience, leading the spirited national song, "God bless the Prince of Wales." Mr W. H. Burgon, whose powerful bass voice was heard to advantage, sang with genuine taste "Why do the nations" (*Messiah*), and with the choir, Gounod's "Nazareth." The evening hymn, "Abide with me," renewed the devotional feeling produced at the opening of the concert. The audience again took part, and the effect was materially heightened by Mr Eyre's powerful organ accompaniment, aided by the brass instruments. Mr Hardy, in his cornet solo, "O had I Jubal's lyre," added welcome variety to the entertainment, and, in reply to a strongly-expressed wish, had to repeat his effort. The concert was brought to a successful close at half-past five with the National Anthem. —WETSTAR.

THE MUSICAL ARTISTS' SOCIETY.—The difficulties which stand in the way of musicians who wish to bring their compositions before the notice of the world are proverbial, and it must be conceded that the Musical Artists' Society, which has for its object the introduction of new musical compositions, meets a recognized want, and promises to render valuable service to Art. The thirty-first performance of new

compositions brought forward a quartet in C minor for pianoforte and strings by Miss Alma Sanders, a "Bourresque" for pianoforte by Miss Emily Lawrence; an "Idyll" in D flat for pianoforte and violin, by T. A. Matthay; two fugitive pieces for pianoforte by Charles Gardiner; a trio for pianoforte and strings by Mr E. Aguilar; and some vocal pieces. The first and last pieces are worthy of extensive consideration. Miss Sanders's quartet obtained the gold medal and prize offered by Trinity College, London, in 1883, and is quite worthy of the signal honour conferred upon it. Both in the choice and treatment of themes, Miss Sanders displays an accuracy of judgment combined with good taste for which it would be difficult to find adequate terms of praise; her work, in fact, is that of a thoroughly proficient artist, whose future efforts will be watched with the closest attention. Mr Aguilar's trio is full of grace, melody, and poetic feeling; the thematic material is replete with interest, and the workmanship from first to last is that of a consummate master. It is difficult to comprehend why the author of this singularly beautiful trio should not have been before the public and recognized for many years past as one of our best composers of chamber music. Mr Aguilar, Mr D'Egville, and M. Albert were the interpreters of the work, which met with a most flattering reception. Miss Sanders's quartet was played by the composer, MM. Wiener, Ellis Roberts, and Albert.—D. L. R.

HANDEL'S *Messiah* was given at the Shoreditch Town Hall on Good Friday evening by the North-East London Choral Society, assisted by an efficient band, selected mostly from the orchestras of the Crystal Palace and Royal Italian Opera, singers and players numbering over 150. The soloists were Mdme Clara West, Miss Ellen Chapman, R.A.M., Miss Coyte Turner, Miss Lottie West, Mr C. J. Murton, and Mr T. Lawler, junr.; organist, Mr L. B. Prout, R.A.M.; trumpet, Mr Davis; tympani, Mr Watson; leader, Mr Borchtski; conductor, Mr John E. West, R.A.M., F.C.O. Mdme West acquitted herself admirably in the aria "Rejoice greatly," for which her bright and flexible voice is well adapted; Miss Ellen Chapman for "I know that my Redeemer liveth;" Mr Murton for "Thou shalt break them," and Mr Lawler for "Why do the nations?" gained much applause. "He shall feed His flock" and "He was despised" were expressively rendered by Miss Coyte Turner and Miss Lottie West. The choruses went with precision and effect, the choir reflecting much to the credit of the young conductor, Mr John E. West. The spacious hall was crowded with an audience numbering over 1,500 persons.

The Canadian Jubilee Singers, consisting of four ladies and four gentlemen of colour, accompanied by the Rev. R. R. Disney, Bishop of the British Methodist Episcopal Church of Canada, are now on a concert-tour in this country, for the purpose of raising funds to build a theological institution in Chatham, Ontario, Canada, in which young black men may be trained for African mission work. By permission of Dr Clifford and the committee of the Free Popular Concerts at Westbourne Park Chapel, Easter Monday evening was set apart for their entertainment. The building was crowded to its utmost capacity, and hundreds were unable to gain admittance. The interest which was created by the opening chorus, "Steal away to Jesus," and "The Lord's Prayer," was maintained throughout. The leading soloist, Miss Lucinda Vance, has a rich soprano voice, and was formerly in this country with the Fisk Jubilee Singers. Her rendering of the solo, "Angels waiting at the door," and the once-popular "Slave's Dream," won the heart of the audience; and, although recalled, she wisely declined a repetition. Mr A. W. Harris, a basso of much power, besides joining in the concerted pieces, gave "The Spring beside my Cabin Home" with much pathos, and had to repeat the last verse. Mr W. Carter is the other soloist, and sang "The Wandering Refugee," to which a touching chorus is appended, with much acceptance. In the choruses, the weird and undefinable spell which was felt when listening to the Fisk singers was renewed, especially was this the case in the quaint "Roll, Jordan, roll." Altogether the entertainment was a great treat, and should be very popular in this country. During a short interval Bishop Disney explained the objects the Singers have in view, and made a strong appeal, which, we believe, was liberally responded to.—WETSTAR.

KINGSTON-ON-THAMES.—A performance of the *Messiah* was given on the evening of Good Friday at the Drill Hall, under the able direction of Mr F. J. Hunt. A band and chorus of 150 performers were engaged, and rendered the choruses and accompaniments with due effect. The solo vocalists were Mrs F. J. Hunt, Mdme Florence Winn, Mr Alfred Kenningham, and Mr Lewis Thomas.

THE Popular Ballad Concert Society gave a series of performances at the East-End during the Eastertide. On the evening of Good Friday the *Messiah* was interpreted in excellent style at the Foresters' Hall, Clerkenwell, when the choruses were sung by sixty

members of the Choral Society, which was established by the committee last autumn, and, it must be said, the strains of the mighty Handel were rendered in a manner that reflected honour on the trainer and conductor of the choir, Mr W. Henry Thomas. While listening to the hearty and capable efforts of the chorists, and watching the enthusiastic sympathy manifested by the crowd of listeners, one could not help feeling assured that the mission of Handel was not a thing of the past, that in the immediate and even distant future the on-coming generations of Englishmen would march forward to musical advancement and enlightenment to the firm beat and heroic rhythm of his glorious themes. Their robustness is apparently becoming unacceptable to denizens of the West-End, whose tastes affect the nauseous pungency of modern discoveries in art, yet the great tide of humanity hastens on, and heeds not the bubbling froth of an eccentric fashion. Handel's fame rests upon the manhood of the English nature, and if that portion of it called society can no longer willingly and lovingly sustain it, why then senility assuredly has there set in. For the daily practice and faithful preservation of Handel's music amongst us, the observer will have to turn his back upon the West and look towards the East of London. There, amidst the toilers and workers, will he have to search for the healthy art that has sickened and died where so-called culture has cast its withering influence. If enjoyment be any test of fitness, then at the Foresters' Hall was seen on Good Friday night a perfect adaptability of subject to those addressed. The soloists were Miss Marie Etherington, Miss Marian McKenzie, Mr Orlando Harley, and Mr Clant Hoey.—The committee took their trained singers still further East on Wednesday evening, April 16th, even down into the Whitechapel district, to St Jude's Church, Commercial Street, where the Rev. Samuel A. Barnett is doing great service to religion and art. He has succeeded in collecting a number of fine pictures, to exhibit during the holidays in the schoolrooms attached to the church. And on Wednesday evening a selection from the *Messiah* was given in the church by the choral society, under the conduct of Mr W. Henry Thomas. The soloists were Miss Bailey, Miss Phelps, Mr Hoey, and other accomplished amateurs, Mr Frank Lewis Thomas being the organist.—On Easter Monday evening the committee provided a popular entertainment for the people at the Bermondsey Town Hall, which was eminently successful. The programme was capitally arranged, and, in addition to vocalists of repute, the band of the Royal Horse Guards (Blue), under the direction of Mr C. Godfrey, played the "Processional March," *Cornelius* (Mendelssohn), and some well-chosen selections and arrangements, in a style that fairly captivated the large audience. H. S.

BIRKBECK INSTITUTION.—On Wednesday evening, April 9th, Mr Sinclair Dunn (assisted by Miss Susetta Fenne—whose tasteful singing was much admired—and Miss Laurie) gave his entertainment on "The Songs of Britain." Space forbids a detailed notice. Enough that the vocal illustrations were effectively rendered, and the "connective readings," consisting of humorous anecdotes and historical sketches, were of a highly interesting character. There was a large attendance.—WETSTAR.

SIR MICHAEL COSTA.—It will be heard with much regret that this distinguished musician, who is at present residing at Brighton, has had another serious attack of illness, and that his condition causes the gravest anxiety. On Tuesday morning Dr Nicholson issued the following bulletin:—"Sir Michael Costa remains in much the same condition, and is still seriously ill." The bulletin issued on Wednesday stated that "Sir Michael Costa passed a good night, but his condition is unchanged;" and that of Thursday, April 17: "Sir Michael Costa has passed a restless night, and is weaker this morning." The latest telegrams reported no change.

MR WILLING'S CHOIR.—The final performance of the second season of this choir will take place, at St James's Hall, on Tuesday evening next the 22nd inst., when two interesting musical works will be performed: Alfred Cellier's *Gray's Elegy*, written for the Leeds Festival of 1883, for the first time in London, and the first performance of Mr Wilfred Bendall's new cantata, *Parizadeh*. The vocalists will be Miss Mary Davies, Miss Mary Beare, and Miss Marian McKenzie, Mr E. Lloyd, and Mr Frederic King. The performance will, as usual, be conducted by Mr Willing, with Mr Eyre at the organ, and Mr Carrodus as principal first violin.

ROYAL ACADEMY OF MUSIC.—At the competition for the Sterndale Bennett Scholarship the examiners were Messrs Dorrell, Evers, Jewson, Walter Macfarren, Dr Steggall, and the Principal (chairman). The Scholarship was awarded to Septimus Webbe. At the competition for the Llewelyn Thomas, Santley, and Evill prizes, the first was awarded to Marie Etherington, the second to Agnes Serruys, and the third to Walter Mackway.

PROVINCIAL.

WORCESTER.—**PASSION WEEK AT THE CATHEDRAL.**—As in preceding years, a selection from Bach's *Passion Music* (St. Matthew) was given in the Cathedral at the special evening services. The soloists were Messrs. Milward, Dyke, Dyson, and Smith, and Masters Littlebury and Holloway. Mr Done conducted, and Mr Blair presided at the organ. The addresses were given by the Dean (Lord Alwyne Compton).—We understand the last concert of the present season of the Worcester Philharmonic Society takes place on Thursday evening, May 1st. Haydn's *Seasons* (Spring and Autumn) and a miscellaneous selection will be given. First-class principals have been engaged, with a full band, so that a musical treat is in store for the citizens.—Herr Dvorák has undertaken to set to music for the Worcester Musical Festival Victor Halek's Czechish poem "Die Erben des Weissen Berges." In addition to his work already promised, Herr Dvorák intends returning to England in August to conduct this and also his *Stabat Mater*.

NORWICH.—**ST ANDREW'S HALL ORGAN RECITALS.**—Dr Bunnett, F.C.O., played on Saturday afternoon April 12: Overture to *Jerusalem* (Pierson); selection, *Seven Last Words* (Haydn); Andante in E (Batiste); *Benedictus* (*Requiem*) (Mozart); air, "And God shall wipe away" (Pierson); selection, *The Redemption* (Gounod); air, "But the Lord is mindful" (Mendelssohn); Communion (Grisson); Adagio religioso (Mendelssohn); introduction and chorus, "Hallelujah," *Mount of Olives* (Beethoven).—The members of St Gregory's Church Choir, who recently constituted themselves a Social and Musical Union, terminated their first and most successful session, on Friday evening, April 4, with a dinner at the Norfolk Hotel. Each Friday night during the past winter the Union has held meetings, and—under the direction of Mr C. L. Holden, the choir master, Mr C. J. Camping freely rendering most valuable help as pianist, and not least of all, through the energetic labours of Mr E. Holmes, as secretary—a number of fine glees and songs have been produced, and much appreciated by the honorary members of the Union and the visitors attending the gatherings.—At the Police Band Concert there was a large audience and an attractive programme. With Dr Bunnett, Mr W. E. Tuddenham, and Mr Arthur Bunnett in their respective places, to supplement the exertions of Miss Thurlow, Miss Watling, and Mr Shelford Cole, it is needless to say the concert passed off extremely well, reflecting great credit on both employer and employés. The next concert will be held on this Saturday, April the 19th, under the immediate patronage of Mr Godfrey Barnard, for which an excellent programme has been prepared. The vocalists are to be Miss Penley (her first appearance in Norwich), Miss Calton, and Mr W. N. Smith, with accompaniments by Mr Arthur Bunnett; Dr Bunnett, F.C.O., will contribute organ solos, and Mr W. E. Tuddenham will be the violinist.

EDINBURGH.—By invitation of Sir Herbert Oakeley a large audience assembled to hear an organ and choral recital in the Music Classroom, Park Place, on Saturday evening, April 12. The programme was appropriate to the Easter season, and included the overture to Haydn's *Seven Last Words*; Farrant's anthem, "Lord, for Thy tender mercy's sake;" the Credo, Sanctus, and Gloria in Excelsis, from Sir Herbert's "Service in E flat;" a new anthem, "Who is this that cometh from Edom?" composed by Sir Herbert for Henry Leslie's choir. Also his well-known hymn, "Evening and Morning," as sung by command of Her Majesty at the inauguration of the Albert Memorial in 1876. Sir Herbert Oakeley—says *The Daily Review*—played the opening overture in an expressive style, and subsequently an "Ave Maria" by Henselt, for which he was accorded a persistent encore, and replied at a later stage, when he was again so loudly applauded that he played Bach's chorale, "My heart ever faithful." The choral portion of the above selection was undertaken by a large body of members of the Edinburgh Choral Union, conducted by Mr Collinson, and accompanied alternately on the organ by Mr Bradley and Mr Baynes. At the close of the service Sir Herbert Oakeley thanked the choir for the painstaking and careful manner in which they had introduced some of his church music to his friends. The connection, he said, between the Choral Union and himself had existed for eighteen years, so that he supposed he was now one of the oldest members of the society, of which he desired to continue a true friend and well-wisher.

BRIGHTON.—Good Friday had its special attractions provided at the Aquarium, a concert of sacred music being given in the afternoon and a miscellaneous programme in the evening. The afternoon concert began with the Old Hundredth Psalm, sung by the audience, accompanied by the band. The principal singers were Miss Patti Winter and Mr James Ley, Miss Helen Meason and Mr Henry Dalley. The most successful contributions were Handel's "Let the bright seraphim" and Haydn's "With verdure clad," by Miss Winter; Costa's aria, "The Morning Prayer," impressively

rendered by Miss Meason; and Barri's "Shadow of the Cross," by Mr Ley. At the evening concert Miss Patti Winter was very successful in Sullivan's song, "The Lost Chord"; Miss Helen Meason, in "The Children's City"; Mr Henry Dalley, in "Spirto gentil" (*La Favorita*); and Mr James Ley, in Gounod's "Nazareth." The interest of the concert, however, centred in the performance of Rossini's *Stabat Mater*, conducted by Mr R. Taylor, the choruses being sung by the members of the Brighton Sacred Harmonic Society. The duet, "Quis est homo" (Miss Winter and Miss Meason), the bass solo, "Pro peccatis" (Mr Ley), and the air and chorus, "Inflamatus," the solo parts of which were capably sung by Miss Winter, were the numbers most effectively rendered.—On Saturday evening a festival concert, under influential patronage, was given at the Dome, in aid of the funds for improving the People's Café, Carlton Hill. By permission of Lieut.-Col. Shaw-Hellier and officers, the band of the 4th (Royal Irish) Dragoon Guards took part in the programme, as well as the Brighton Gospel Temperance Choral Society, together with Misses Bertha Moore, Darlington, Allin Parker (vocalists), and Miss Annie Crockett (harpist).

NOTTINGHAM.—On Good Friday the cantata, *Under the Palms, or the Jewish Flower Feast*, was given at the Baptist Chapel, Stanton Hill, by the Sunday School children and choir, assisted by a few friends. The choruses—says *The Guardian*—were sung with remarkable precision, reflecting the greatest credit upon the conductor and trainer, Mr W. Harvey. Mr J. Harvey, of the Brierley Hill Collieries, who occupied the chair and took part in the tenor solos, gave a description of the scenes portrayed in the cantata. Mr W. Harvey possesses a good voice, and the solos allotted to him were very pleasingly rendered. The other singers were Mrs Harvey and Mrs Wood, sopranos; Messrs Thompson, James Marson, W. Bostock, and M. Allsop. The instrumentalists were—First violin, Mr F. Parsons; second violin, Mr J. Toon; violoncello, Mr J. Morrell; and harmonium, Mr W. Allsop. The cantata occupied two hours in the performance, but the zeal of the performers never flagged, and the interest of the audience was maintained to the end, and a hearty vote of thanks to the performers brought a very enjoyable entertainment to a conclusion.—Haydn's Sixteenth Mass was given on Easter Sunday at the Roman Catholic Cathedral. Father Burns was the conductor, and the performance, on the whole, was admirable.

SCRAPS FROM PARIS.

Grave doubts have for some time been entertained as to the advantages likely to accrue to French dramatic composers from the establishment at the Château-d'Eau of the Opéra-Populaire by M. Lagrené; nay, the doubts extended even to the vitality of the Opéra-Populaire itself, despite the subsidy voted it by the Municipality of Paris. The worst forebodings have been verified. A few days since, M. Lagrené called a meeting of his band, ballet, and chorus, and stated that, owing to bad business, he was unable to pay the salaries then due to them. Still, he added, they would suffer no loss eventually, as the 50,000 francs caution money deposited by him with the proper authorities would fully meet all their demands, should they refuse to go on for another ten days. On the matter being put to the vote, the members of the ballet and chorus agreed to go on, but the members of the orchestra refused by 44 votes to 16, the consequence being that M. Lagrené was compelled to close. Errors on the part of the management, both as to the artists engaged and the operas performed, had unquestionably much to do with the disaster. A lamentable want of judgment, for instance, was exhibited in bringing out *Le Roman d'un Jour*. It is said that there are some half-dozen aspirants for the post vacated by M. Lagrené. Be that as it may, thus ends at present the career of an institution from which so much was expected.

At the Grand Opera, M. Gounod's *Sapho* had been played twice only when Mme Krauss was laid up by illness. She is, however, now better, and the third performance of the work is fixed for the 18th inst.—At the Italiens, Gayarre has appeared as the Duke of Mantua in *Rigoletto*, the other two leading parts being sustained by Mme Schröder and Maurel.—M. Ernest Reyer, the composer of *Sigurd*, has resigned the honorary presidency of the Union Internationale des Compositeurs. His successor will, it is said, be M. Gounod.

Her Royal Highness the Duchess of Albany has accepted a poem to the memory of his late Royal Highness the Duke of Albany, written by Miss Sarah Ann Stowe, of Hereford. The poem appeared in the *Musical World* of April 5th.

ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

The energy and enterprise of the directors of this important institution found lately an outlet in the organization of a series of concerts to be given on the Continent. But the unhappy event that has thrown the nation into mourning brought an adventure that promised so well to discomfiture and collapse. Dr Campbell had planned to exhibit the musical talents of his blind pupils at concerts in Brussels, Berlin, Dresden and Leipzig, the dates were fixed, the halls taken, the orchestra engaged, and the students had already crossed the sea, when the untimely death of our beloved young Prince Leopold dissolved the scheme, as it has many other arrangements of promise and festivity. In the framing of the programmes sound judgment as well as patriotic feelings were conspicuously manifested, for besides concertos by Beethoven and Liszt, the vocal resources of the Academy were to be employed in English madrigals and part-songs. By the way, concert-givers would do well to take the hint Dr Campbell has suggested that English singing goes appropriately with German instrumental music. At anyrate, the performances of English compositions produced a very great sensation, and wrung from some of the best judges in Germany the observation "that they had never heard finer unaccompanied singing." As will be seen by the following extracts, the pupils had opportunities of being heard at Brussels and Berlin, although at the latter place the occasion was shorn of much of its completeness and dignity. Notwithstanding disadvantages, Mr Alfred Hollins and Miss Jenny Gilbert managed to avail themselves of every chance of distinction that was offered.

"Conservatoire Royal de Bruxelles,
"Cabinet du Directeur,
"Bruxelles, 29 March, 1884.

"SIR,—Permit me to offer you my sincere thanks for the interesting and very remarkable concert your courtesy enabled me to hear yesterday. The correct execution and true musical feeling of your pupils gave me the liveliest satisfaction; the sureness of their memory astonished me. Your soloists gave evidence of beautiful technical quality, but what most of all drew forth my admiration was the rendering of your part-songs, madrigals, ballads, &c.; all such pieces made the most powerful impression on me. Their delivery was perfect, without a single blemish. They could not have been better given.

"Please to accept with my sincerest congratulations the assurance of my highest esteem.

"F. A. GEVEART.

"To Dr Campbell, Principal, &c."

Translation of Article in *M. Lessmann's Journal*.

"A concert of peculiar interest took place on Monday the 31st of March. On this evening, under the personal patronage of Her Imperial Highness the Crown Princess, the pupils of the Musical Academy of the London 'Royal Normal College for the Blind' should have been heard at the Singakademie, but this concert was postponed on account of the English Court mourning for the death of the Prince Leopold, and who, by the bye, was a singer and composer, as well as a patron of the institution. The pupils would have returned home unheard had not the Countess Schleinitz shown her sympathy for a concert undertaken exclusively with philanthropic views, by inviting the visitors to appear in her rooms before a select company of guests. The programme included unaccompanied choir singing (such as madrigals by Morley and Gibbons, part-songs arranged by Goldschmidt, &c.), solo singing with piano accompaniment (as the 'Cradle Song,' Brahms; 'In questa tomba,' Beethoven, &c.), and solo piano playing ('Soirées de Vienne,' Tausig; 'Berceuse,' Chopin, &c.) The performance was astonishing, especially the part-singing, on account of the depth of tone, the pureness of intonation, and care of pronunciation—things often neglected by our choral societies. The young ladies and gentlemen, whose ages range from fifteen to twenty years, gave astonishing proofs of their own powers and those of their praiseworthy teacher, Dr Campbell, himself blind. Those who know the difficulties of unaccompanied singing, who know how troublesome it is to educate by visible direction a seeing choir to rhythmical certainty and accuracy, would be filled with wonder at the performances of these young people. There is something deeply moving in observing how music seems to change the entire nature of the blind; in noting the growth of animated expression, which is produced as each person feels the voices swelling in concerted harmony. Those who bring the benefit of artistic elevation and education to these their less fortunate fellow-creatures, deserve the highest praise and the most earnest recognition for their truly heroic sacrifice to the service of humanity. The piano performances were also worthy of

high praise. Besides real technical neatness of execution, they showed the musical appreciation and perfect comprehension of what was played; the beauty of touch left nothing to be desired. But that which was of equal value to the solo performers, if it did not even surpass them in a higher degree, was the accompaniment of the solo singing, by both a lady and gentleman. Dr Campbell himself officiates as musical director of the institution; he also trains the choir. The brothers Hartingson have charge of the pianoforte instruction, Dr E. J. Hopkins of the organ, and Mr Cummings of the singing.

"Our visitors left early Tuesday morning; but, all being well, they will return in the autumn, and then give the concerts which they had arranged for in different cities.

"The object of the concerts is to draw the attention of kindly disposed and sympathetic persons to the best means of educating the blind to become useful members of society."

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DRURY LANE THEATRE.

Mr Carl Rosa's series of operas in English began on Easter Monday with the *Bohemian Girl*. In opening what, let us hope, will be a prosperous season with Balfe's popular opera, Mr Carl Rosa's wisdom was amply proved by the enthusiasm of the crowds that filled Drury Lane Theatre to overflowing. An exceptional attraction was the appearance of Mr Joseph Maas as Thaddeus, who has been engaged for ten performances. It is unnecessary to dwell upon Mr Maas's beautiful voice, or to tell with what hearty applause "When other lips" and "When the fair land of Poland" were received. Mdme Georgina Burns assumed the part of Arline, and was unanimously called upon to repeat the popular air, "I dreamt that I dwelt in marble halls." Mr Ludwig was Count Arnheim, and Mr Snaazelle, Devilshoof. The other characters were sustained by Mr De Solla and Mrs Burgess, with Miss Le Brun as Queen of the Gipsies. Mr Randegger conducted, and fulfilled his duties admirably.

Carmen drew an enormous audience on Tuesday evening. Bizet's charming and original Spanish opera must be very poorly performed indeed when this result does not follow, such is the power of the story, with all its unpleasantness and final horror, and such is the invincible and abiding attraction of music that shows the height to which genius can raise forms of art called national, because they spring up, and chiefly exist, among the people. But the Drury Lane *Carmen* was a success for reasons beyond those found in the opera itself. We mean that it was well put upon the stage and well played. As a matter of fact, there is no exaggeration in describing the performance as amongst the very best ever given in this country. Let all concerned, therefore, share an honour great enough to divide into very considerable and satisfying portions. Especially let Mr Randegger be praised, for, though a majority of the company had long been working together in *Carmen* throughout the provinces, only an able and painstaking conductor could have obtained, under conditions still more fortunate, such an excellent ensemble. It was expected that Mr Augustus Harris, remembering his past successes in opera, would try to rival them with the *mise-en-scène* of *Carmen*. He did so try, and he succeeded, once more performing the miracle of infusing some semblance of variety and life into a monotonous and mechanical operatic crowd. Mr Harris does not believe in the traditional choral semi-circle, ladies standing with folded hands in front of gentlemen, and all contemplating murders or marriages with the same calmly critical expression. Hence there was naturalness among the Drury Lane cigar girls, street boys, soldiers, and cigarette-puffing "loafers." They acted as though taking part in the story, and not as being merely singing accessories with none but singing duties. The principal changes were made in the last act, where the interior of the bull-ring was shown whenever the gates at the back of the stage opened. Even the action of the fighting was indicated as the mounted picadors rode hither and thither, their lances gleaming above the barrier. These are decided improvements to the realism of the scene; but we must point out that the crowd entering with Escamillo appear to stand within the "magic circle," where *Il Toro* would be certain to give them an extremely uncomfortable quarter of an hour. Another advantage is gained at the close by the people coming out of the ring and cheering the Toreador before José has struck the fatal blow. This modifies the painfulness of the murder-scene by distracting attention somewhat, and secures an extra effect when Carmen falls dead, not only at the feet of her assassin, but at those of the triumphant bull-fighter. In connection with the operatic stage, where chances are so often thrown away, it is pleasant to note with fitting praise such signs of intelligent thought. The principal characters were in safe hands. Especially was the difficult part of the heartless gipsy—who is only saved from being devilish through entire unconsciousness of good or evil

—given an excellent account of by Mdme Marie Roze. This clever lady has the right notion of the character. She makes Carmen not so much fiendish as reckless of the suffering of others when their pain serves the purpose of her own pleasure. Repulsive to the moral sense the gipsy always must be, however played; but Madame Roze so acts as to veil the ugliness of the character, as far as that may be done without weakening the essential effect. She did her work throughout with laudable point and spirit, and she sang in a manner which satisfied her audience of the fact that in Madame Roze we have an artist who takes pains and progresses. The lady's success was never in doubt. Mdme Baldi proved to be a fairly good Michaela, though neither to eye nor ear was she an ideal of that charming character; while Miss Bensburg as Frasquita, and Miss Le Brun as Mercedes, threw themselves heartily and well into their task. The evening's triumph was further enhanced by Mr Barton M'Guckin's well-considered and artistic acting and singing as Don José. He seemed scarcely at his ease in the very trying last act, which demands absolute genius for full effect, but, generally speaking, he confirmed the good impression created by previous efforts on our lyric stage. Mr M'Guckin is a valuable man in these days of rising English opera. Praise must also be given to the Escamillo of Mr Leslie Crotty, who takes up no part without doing it justice, and may compare with the best baritone that comes to us from abroad; to the Dancaïro of Mr Snaazelle, the Zuniga of Mr Henry Pope, and the Remendado of Mr Leumane. The chorus and orchestra did very well, and we repeat that this performance of *Carmen* amounted to a distinguished success. On Wednesday night the opera was Wallace's *Maritana*, on Thursday *Colomba*, conducted by the composer, on Friday *Mignon* was announced, this morning (Saturday) *Carmen*, and in the evening *Lucia*.—D. T.

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ROYAL ITALIAN OPERA.

The actual and full prospectus of the forthcoming season has just been issued by Mr Gye; but it tells us little more than appeared in a preliminary document some time ago. M. Reyer's *Sigurd*, with Mdme Albani as Brunnhilde, will be the only novelty, as was expected. The production of this work can hardly fail to prove an important event. It will, in the first place, interest amateurs, because the story is substantially that told in Wagner's *Götterdämmerung*—the last section of the colossal *Ring des Nibelungen*. M. Reyer's librettists, unhampered by the requirements of a design larger than their work, have treated the old myth in a fashion simpler than that of Wagner. The human element plays a more important part, and we are bound to add that the result is a more definite and decided human interest. Mdme Albani will find in the heroine a character certain to stimulate a display of her fullest powers. There are other effective rôles. The *mise-en-scène* allows, even demands, splendid stage effects, and the music, judging from a pianoforte score, is written with technical skill and dramatic power. A thoroughly efficient production of *Sigurd* will safeguard the season from any charge of barrenness. Mr Gye proposes to revive Massenet's *Le Roi de Lahore*, and perhaps does so on account of the prominence which the composer has lately attained. It may be questioned whether, in this instance, results will justify the step, even though so capable an artist as Mdme Marie Durand play the heroine's part. The manager also intends to produce, of course with an Italian version of Dr Hueffer's libretto, the *Colomba* of Mr Mackenzie. Times have indeed changed when the work of a native composer is adapted for use at the Royal Italian Opera. We accept the event in its fullest significance, and that it means a good deal the very nature of the case demonstrates. With regard to Mr Mackenzie, he may be warmly congratulated upon so remarkable a triumph over precedent and prejudice. It will go far to console him for the reported countermanding of the gala performance at Darmstadt, where his opera was to have been given on the occasion of the Royal marriage. *Sigurd*, *Le Roi de Lahore*, and *Colomba* are not all the works of which the prospectus makes special mention; *Aida* being also named, for the purpose of stating that Mdme Patti again takes the title-part, and, it may be, in order to dissipate an impression that the celebrated *prima donna* will not appear during the season. A stronger list of names than that which graced the preliminary prospectus is now put forward. The sopranos are particularly numerous and important, and among them are four *debutantes* on the Covent Garden stage, to wit, Mdme Leria, Mdme Crosmont, Mdme Laterner, and Miss Griswold. Two of these we know; the others have to prove of what they are made. Mdme Scalchi and Mdme Tremelli are again the conspicuous contraltos, while all the tenors, save one, are old acquaintances, the exception being M. Jourdain. Neither amongst the baritones nor the basses do any new names appear, and in other respects the

personnel remains unchanged. The subscription is for thirty nights, but between May 30 and July 18 there will be no Friday performances, the theatre being occupied on that day, as well as on Wednesday, by the representatives of German opera.

WAIFS.

Two works of great interest to musicians and lovers of music will shortly be published. One of these is the *Memoirs of Mario*, an English translation of which will appear shortly after the publication of the original at Bologna. The other is a work upon Wagner, by Charles Gounod. It will be both a biographical and a critical study. The author of *Faust* will assign to the composer of *Tannhäuser* the place to which, in his opinion, he is entitled among musicians; he will discuss his artistic aims and methods; and will treat at some length the actual achievements and future prospects of the music of the future. Gounod's estimate of Wagner may be expected to be impartial, and even sympathetic. He has by no means in his own practice set himself obstinately against innovation, and his position in the art may be fairly described as that of a Liberal Conservative. At all events, whatever exceptions may be taken to his critical judgments, the work is sure to be admired from the purely literary point of view; as Gounod, like so many other musicians—Gluck, Grétry, Berlioz, and Wagner himself, for instance—combines a very high degree of literary power with his special artistic gift.—*St James's Gazette*.

[Substitute, for Gluck and Grétry, Schumann and Mendelssohn (to say nothing of Halévy), and will that suit the *St James's Gazette*? If not, we must refer the author of this very questionable paragraph to Mr Shaver Silver. The "very high degree of literary power" assigned to Grétry is an unexpected discovery. The *Memoirs of Mario* will (for reasons) be regarded with suspicion.—D. B.]

Ponchielli's *Gioconda* has proved attractive in Pisa.

Léo Delibes' *Lakmé* has met with a hearty reception in Limoges.

Wagner's *Walküre* has been produced at the Royal Operahouse, Berlin.

Flotow's *Indra* has been very successfully revived at the Stadttheater, Kiel.

Miss Emma Thursby sang at a recent concert of the Philadelphia Academy, U.S.

Anton Rubinstein's *Nero* was performed seven times at the Italian Operahouse, Moscow.

J. S. Bach's *Matthäus-Passion* was performed at the last Subscription Concert, Barmen.

J. S. Bach's *Passionsmusik* was performed on Good Friday in the Thomaskirche, Leipsic.

J. Massenet's *Roi de Lahore* has been favourably received at the Teatro San Carlo, Lisbon.

Mdlles von Ghilanyi and Leisinger have been engaged at the Royal Operahouse, Berlin.

Mdme Théa sails in August to fulfil her ten months' engagement with Maurice Grau in America.

The Municipality of Catania have voted 80,000 liras for the inauguration of the Teatro Bellini.

Götz's *Bezhmte Widerspänstige* has been revived with much success at the Stadttheater, Dantzig.

Jean Becker is said to be highly amused at reading the notices on him evoked by the false report of his death.

A fine new organ, from the workshops of Cavaillé-Coll, Paris, has been erected in the Church of Saint-Godard, Rouen.

Sig. Bennacchio's new opera, *Ettore Fieramosca*, does not appear to have turned out very successfully at the Teatro Dal Verme, Milan.

The annual grant of 190,000 liras, recently voted by the Municipality of Rome for a lyric theatre, is to be given to the Teatro Apollo.

The season at the Milan Scala was brought to a close with a performance of Ponchielli's *Gioconda*, Signora Pantaleoni impersonating the heroine.

Mad. Heilbron is engaged for next season at the Italian Opera, St Petersburg, and will sustain the part of the heroine in J. Massenet's *Manon*.

Mr Mapleson has been found guilty of a violation of the fire ordinance of San Francisco, by blocking the "aisles" of the Grand Operahouse there.

Having discovered that she, too, possesses a fine voice, Theodor Wachtel is having his daughter, Mdlle Wachtel, trained in Vienna for the lyric stage.

Mdme Minnie Hawk's recent concert tour in Texas, which closed on the 30th March, was most successful, her average receipts being 2,000 dollars a night.

Hector Berlioz's *Requiem* was performed on Good Friday at the second extra concert of the Society of the Friends of Music, Vienna.

A commemorative tablet has been affixed to the house in the Brienner-Strasse, Munich, where Wagner resided from 1864 to 1865.

Johannes Brahms lately conducted his Third Symphony at a concert given at Pesth in aid of the fund for the erection there of a Volkmann Monument.

The Teatro Dal Verme, Milan, re-opens on the 20th inst. with Wagner's *Rienzi* and a ballet by Butturini, *Il Corriere Imperiale*, with music by Sig. Quaranta.

The Emperor of Austria has presented the Gold Cross of Merit to Herr Telle on the 25th anniversary of the latter as ballet-master at the Imperial Operahouse, Vienna.

The Weidenslauffer pianoforte manufactory of Berlin have sent to the International Exhibition at the Crystal Palace five new model pianofortes, one in the old English style.

A new opera, *Der Schmied von Greta Green*, book by Felix Dahn, music by Oscar Bolck, has been well received in Rostock. On the first night the composer himself conducted.

Professor Willner, in answer to a request from the committee, has written to say he is willing to conduct next winter some of the concerts of the Berlin Philharmonic Society.

On reaching Naples, where he was engaged at the Teatro San Carlo, Tamagno, the tenor, was so ill that he could not sing, and will probably leave without appearing at all.

M. Yeaye, the Belgian violinist, who recently produced so favourable an impression at the Colonne Concerts, Paris, has been playing with much success at Bordeaux and Angiers.

During the Lent season no less than eleven operas by Verdi, Bellini, Donizetti, Petrella, Auber, Gounod, and Meyerbeer were performed at the Teatro del Circo, Barcelona.

Haydn's *Creation* was performed on Palm Sunday at St Pölten (Lower Austria), the entire receipts being handed over to the fund of the Mozart Monument to be erected in Vienna.

Hans von Bülow has been deprived of his Prussian title of Court Pianist by way of punishment for his having lately referred to the Royal Opera House, Berlin, as a "musical circus."

A performance of Anton Rubinstein's "Gesang und Requiem für Mignon" from Goethe's *Wilhelm Meister*, was given in Moscow a short time since, under the direction of Dr Otto Neitzel.

Herr Philip Fahrbach, the popular conductor, has just received from the King of Portugal the Cross of the Order of the Redeemer, and from the King of Serbia that of the Order of St Sebas.

The attempt to cast J. S. Bach's statue having proved a failure in Brunswick, the ceremony of unveiling the statue at Eisenach and the accompanying Bach Festival are necessarily postponed.

By a decree of the President of the French Republic, the Schools of Music at Avignon, Nantes, and Rennes, have been created branches of the National Conservatory of Music and Elocution.

According to an official report, during the first three months of the present year, the value of the musical instruments exported from Italy to America was 1,562 liras, and that of the stage ornaments 19,785.

Ch. Gounod's *Redemption* is to be performed for the second time in Paris on the 5th of May. The singers will be Mdme Ketten, Mdlle Bloch, MM. Faure and Ketten, but, unfortunately, not Mdme Albani.

The season, which commenced at the Teatro Vittorio Emanuele, Turin, on the 12th inst., will extend to the 23rd August, previous to which date a new opera, *Il Favorito*, music by Sig. Reparaz, will be produced.

A grand musical festival will be celebrated in Pittsburg, U.S., on the 13th, 14th, and 15th May. The singers will include Mesdes Nilsson, Materna, Herren Winkelmann and Scaria. The chorus will number 400 voices.

A concert, under the direction of M. Balakireff, has been given at Moscow in aid of the Glinka Monument, all the pieces in the programme being by Russian composers. The applause was very great; the audience, very small.

Spoeh's birthday, the 5th inst., was duly observed in Cassel. Vocal Associations sang various choruses over his grave, which was decked with flowers, and, in the evening, a performance of *Jessonda* was given in the Theatre.

A new "lyrical drama," *Le Veau d'or*, music by M. Auguste Canne, a native of Marseilles, and already favourably known as the composer of a clever Mass, has been much applauded at the Popular Concerts in the above city.

Professor Glover arrived in London on Wednesday to fulfil his engagement to play at the concert given to the in-patients of the Cancer Hospital, Brompton, on Thursday evening. The accomplished Milesian played with his daughter, Mdme Emilie Glover, the favourite duet for harp and pianoforte, entitled "Erin," and an Irish fantasia, for the pianoforte alone, of his own composition.

Léo Delibes has published in the papers of Rome a letter addressed to Sig. Mascheroni, conductor at the Teatro Argentina, thanking the artists for the way in which they performed his opera of *Lakmé*, and the public for the kindness with which they received it.

Herr Dvórák has undertaken to write an oratorio for the next triennial musical festival at Leeds. It will be of considerable dimensions and take up the whole of the morning or evening performance. Herr Dvórák has promised, if possible, to conduct his work in person.

Mdlle Louisa Lauw is about to publish, at Vienna, a volume of "Recollections of Fourteen Years with Mdlle Adelina Patti." Mdlle Lauw was the confidential friend and companion of Mdlle Patti for many years, down to her judicial separation from the Marquis de Caux.

A new organ for St Peter's Italian Church, Hatton Garden, has been built by M. C. Anneessens, of Grammont, Belgium. The instrument has four keyboards, separate and combination pedals, all worked by pneumatic action. There are fifty different stops, including bourdon, vox humana, voix céleste, all the varieties of flute, cornet, trumpet, and bombarde.

THE EMPIRE THEATRE.—A revival of Hervé's opera-bouffe, *Chilperic*, was selected to inaugurate, on Thursday evening, this new and handsome theatre erected in Leicester Square upon the site of Miss Linwood's once famous exhibition. The house was, as a matter of course, crowded, and the piece was received with the accustomed "first night" ovation.

GLOBE THEATRE.—A new comic opera, entitled *Dick*, libretto by Mr Murray, music by M. Jacobowski, founded on the old nursery tale of Richard Whittington Lord Mayor of London, was produced at the Globe Theatre on Thursday evening with decided success. The principal characters were sustained by Misses Camille Dubois (*Dick*), Ethel Pierson, Ewell, Gladys Homfrey, and Alice Holt; Messrs J. L. Shine, Lay, Lange, Cartwright, Warde, and that accomplished comedian, Charles Lyall, who made a laughable and prominent character of Jack Joskins without the least touch of extravagance.

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